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April 24, May 1, 15, on.
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April 10, May 1, 8, 22, on.
First-class Repertory Companies (no Dramas) could be arranged for above, May 1, on, for a season. Dates could be interchanged.

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Aug. 7, 14, on, with exceptions.
Fast booking Autumn.
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READING.
April 10, May 8, June 12, 19, 26, July 3, Aug. 14, 21, Sept. 18, Oct. 9 on.
CHESTER.
June 26, July 31, Aug. 7, 28, Sept. 11, 25, Oct. 9, on.
NORTHAMPTON.
May 8, 15, 22, 29, June 5, Aug. 7.
Twice nightly.
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Full till April 9, 1923.
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Unexpectedly vacant.

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NEW THEATRE, WINDSOR.
Licensee and Manager, J. E. Bull.
WANTED, First-class Attraction, Oct. 2, on.

REPERTORY THEATRE, NOTTINGHAM.
Under Management Miss Viola and Ellen Compton.
Vacant Dates May 29, June 17, July 8, July 22.
WANTED, First-class Attractions for August Bank Holiday.
Not Musical Comedy.

OPERA HOUSE, NORTHAMPTON.
WANTED, First-class Company for April 3.
April 3.
To oblige Mr. R. Courtneidge.
Wire, MILTON BODE,
County Theatre, Reading.

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FIRST-CLASS REVUES,

April 3, 10, 17, 24, and May 1.
April 3, 10, 17, 24, and May 1.
April 3, 10, 17, 24, and May 1.

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JERSEY.

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for Jersey and Guernsey
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and
First-class Plays.

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WANTED, First-class Attraction, Whit. Monday, June 5 (3 days). Apply, The MANAGER.

WANTED, Sound Attraction,
April 10.
MANAGER, Alexandra Theatre, Pontefract.

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WANTED, Twice-nightly Revues or Variety Combinations, May 1, 8, 15, and on.
Apply, W. J. ANDREWS,
Her Majesty's Theatre, Walsall.

OPERA HOUSE, NORTHAMPTON.
WANTED, Company, April 3.
Vacant through Milton Bode transferring to oblige Robert Courtneidge.
Write, 32, Shaftesbury-avenue, London, W.
Wire, "Astrophel, Piccy., London."

COMPANIES WANTED.

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WANTED, First-class Musical Attractions, July 24, August 28, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

WANTED,

First-class Attraction for
First-class Attraction for
First-class Attraction for
First-class Attraction for
First-class Attraction for

April 24,
April 24,
April 24,
April 24,
April 24,
April 24,

May 8 and 15.
May 8 and 15.
May 8 and 15.
May 8 and 15.
May 8 and 15.
May 8 and 15.

Must be Something Big.
Must be Something Big.
Must be Something Big.
Must be Something Big.

To Play Once Nightly.
To Play Once Nightly.
To Play Once Nightly.
To Play Once Nightly.

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WANTED,

First-class Attractions for
First-class Attractions for
First-class Attractions for

April 10,
April 10,
April 10,
April 10,
April 10,
April 10,
and
from Aug. 7, onwards
from Aug. 7, onwards.
from Aug. 7, onwards.
from Aug. 7, onwards.
from Aug. 7, onwards.
from Aug. 7, onwards.

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Easter Vacant,
Easter Vacant,
Easter Vacant,
Also May 29.
Also May 29.
Also May 29.
Biggest week of year (Show Week).

Musical Attractions preferred.

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Not Musical Comedy.

COMPANIES WANTED.

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April 24, May 8, June 19.
GAIETY THEATRE, HASTINGS.
April 10 June 5 12.
PLEASURE GARDENS, FOLKESTONE.
May 15, 22, June 12, 19.
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Walsall.

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Caracity 600.
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Vacant through misunderstanding.
O.H., Belfast, April 3.
G.T. DUBLIN May 22 (?).
G.T., SOUTHAMPTON April 10.
G.T. SWANSEA, May 22.
P.T., WESTCLIFF, May 1, June 12 (?), 26.
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The Lyceum Theatre Production.
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Including Edward Irwin.
WANTED, First-class Theatres, April 3, 10, 17, May, on, with exceptions
"A WHITE MAN."
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
May 1, 8, on with exceptions.
Alexandra Duma's Masterpiece,
"MONTE CRISTO."
Wanted, May 1, 8, 15, June 5, onwards.
"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted, May 1, 8, 22, onwards.
"MARRIAGE BELLS."
By Andrew Emm.
Wanted, May 22, June 5, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

"THE JEFFERSONS."
Sixth Year of Tour.
"THE PARTNERS."
The Most Successful Comedies Touring.
Wilfrid Shine in his Original Characters.
WANTED, Once or Twice Nightly, April 17, July 17, Oct. 30.
Three Nights each Play, if desired.
A. DOUGLASS,
Winter Gardens, New Brighton.

The Great Laughter-maker.
"ODDS AND ENDS."
Strong cast of performers, including the famous 5 X-Rays.
WANTED, March 27, also April 3, 10, and 24.
Wire, Wire, Wire for March 27.
JOSH CLIFTON,
Hippodrome, Chesterfield.

WANTED,
No. 1 Company,
"A WEEK END"
This, O.H., Harrogate; next, H.M., Carlisle.
First Vacancy, July 17, Sept. 4 and 18.

"A LITTLE BIT OF FLUFF."
This, Hippo., Balham;
next, T.R., Chatham.
April 24, May 1 and 8, July 3.

W. W. ELLIS,
44, Carlton-hill,
London, N.W.8.

WANTED, Monday next, also April 3, "Girl o' My Heart." Romantic Musical Play. Wire for March 27 and April 3 GEO. A. DE GRAY, 84, Wesley-st., Barnsley.

THE LEONARD LAURENCE CO.
"ALIAS JIMMY VALENTINE."
"ALL OF A SUDDEN PEGGY."
A HIGH-CLASS REPERTOIRE.
WANTED, Monday next, Monday next, Monday next, between Greenock and South Shields.
Also May 22 and 29, July 10 and 17.
Wire for Monday next, between Greenock and South Shields.
LAURENCE, Hippodrome, Greenock, N.B.

KATHARINE MORRIS
KATHARINE MORRIS
KATHARINE MORRIS
Presents
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
G. E. Jennings' Successful Comedy from the Aldwych Theatre.

By arrangement with Reandean.

Strong Cast.
All the original Scenery and Dresses.
WANTED, April 17, 24 May 1, 8 (?), 15 (?), June, and on.
Re Dates ARTHUR KNIGHT,
125, Highbury New Park, N.5.

MRS. KIMBERLEY'S MUSICAL DRAMATIC PLAYS.

"KIDDIE O' MINE." "TATTERS."
"KIDDIE O' MINE." "TATTERS."
"KIDDIE O' MINE." "TATTERS."
WANTED,
April 3, 10, April 3, 10.
April 3, 10, April 3, 10.
April 3, 10, April 3, 10.
The Biggest Drawing Cards on the Road.
Over 11,000 paid at Portsmouth to see the show last week. Refer.
The most talented and cleverest children on the Road.
Letters, FRANK LISTON, Grand Theatre, Brighton.
Wires: "Drama, Brighton."

THEATRES WANTED.

THOS. C. DAGNALL'S TOURS.

"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.

WANTED, The following dates are Vacant for Autumn, 1922:—Aug. 14 and 28, Sept. 25.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are Vacant in the various Companies:—
April 24 and May 1, Aug. 10 (3), 14, 21, and 28, Sept. 4, Oct. 2, 9, and 30, Nov. 6.

All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

WANTED, Monday next, through misunderstanding,
for
"GOAL."
"GOAL."
"GOAL."
Novelty Football Burlesque.
By R. Guy Reeve.

Still scoring success upon success.

This is the first time I have advertised for Monday next since production last year. Managers and Agents requiring a real novelty, wire,
BERNARD SHAW,
Pavilion, Leicester.

Under the Direction of Nelson King.
FRANK FORBES-ROBERTSON
in
A Repertoire of Selected Plays, including "THE CALL OF THE ROAD."
WANTED, No. 1 Theatres Only.
Autumn, 1922, and Spring, 1923.
NELSON KING, O.H., Scarborough.
Next, O.H., Burnley.

THE BIRMINGHAM REPERTOIRE THEATRE CO.
Three comedies "Importance of Being Earnest," "Getting Married," "Romantic Young Lady."
WANTED, April 17.
Write or wire, A. E. DRINKWATER, 3, St. Stephen-square, London, W.

WANTED Known, unexpectedly vacant, April 3,

ALBERT CHEVALIER AND CO.,
"MY OLD DUTCH"
and
"A FALLEN STAR."

GEORGE SHIRLEY,
Empire, Edmonton.

Next, New Theatre, Cambridge.

HENRY L. OSMOND, LTD.
WANTED, good Theatres, April 17.

"GRAND ENGLISH OPERA,"
With Principals and Chorus, late of Carl Rosa, Beecham's and O'Mara Companies.
Repertoire of 12 Standard Operas.
Correct Scenery and Dresses for each Opera travelled by the Company.
PLAY ONCE OR TWICE NIGHTLY, with change of Opera each house if desired (double set of principals travelled).
Wire for Easter Week, only vacancy till June 6. OSMOND, 17, Leicester-st., W.C.2.

WANTED, April 3, 10, 17,
IVY MAURICE'S
Unique Repertoire Company.
The only show of its kind touring Theatres.
Will travel any distance.
Wire, MAURICE, Empire, Aberdare.

Albert de Courville's Production, "THE VERY IDEA," with Easten Pickering.
WANTED, April 3, 10, 17, 24, May 15.
HALDANE CRICHTON,
Theatre, Dewsbury.

WANTED, First-class Theatres.

THE H. B. PHILLIPS OPERA CO. (Late N. Section, Carl Rosa Opera Co.) April 24 (South), May 1, 8, 22, 29 (Midland). Company numbers over 80, and played our own Theatres last Autumn for eleven weeks to an average of £1,100 per week, exclusive of Tax.
Sole Booking Managers,
THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

WANTED, March 27 and April 17 (North), "TRILBY."
Charles Garry as Svengali, and full London company and production.
Wire, HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2. Telephone, Gerrard 7167.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

MRS. KIMBERLEY'S PLAYS.
WANTED, Chambermaid for special week, rehearse immediately; Yorkshire district. Mr. and Mrs. Robert Faulkner wire if disengaged. Terms, particulars to FRANK LISTON Grand Theatre, Brighton. Wires: "Drama, Brighton."

WANTED, for Revue, Comedian (small), Dude, Juvenile Gent., Soubrette, Comedy Old Woman, Chorus and Dancers. Apply, 4, King Alfred's-place, Birmingham.

WANTED, Cinema Artists, all lines, for forthcoming British productions. Apply, MAITT & MYERS, Variety and Cinema Artists' Agents, Angle House, 1, Litchfield-street, W.C. Regent 5754, 3917. Telegrams, "Maimye, West Strand." Will artists known to me write, enclosing photograph?

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, Vocalists and Parties for Sacred Concerts, Sunday evenings, Easter, on; High-class Cinema, seating 1,000; sharing terms. Full particulars to C. J. TAYLOR, Manager, Prestatyn Palladium.

WANTED, for Fit-up, Rep. (change nightly), a good, responsible man. Must be young and steady. A comfy shop for reliable all-round artist. Full pars., photo, refs., &c., ALFRED BECKETT, Victoria Villas, Warsash, Hants.

WANTED, Smart Man, able do good Hand-balancing and little Tumbling. State age, weight, height, and photo, Box 749, "The Era."

IDA LILLE.
WANTED, All-round Dancers, Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

WANTED, small children, to be taught toe and acrobatic dancing at once, for speciality. Write, MDLLE. ALICIA, 102 Clapham-road, London.

WANTED, Smart Girls, able to Sing and Step Dance, for Production. Box 778, "The Era."

WANTED, a young lady Dancer. Apply GIPSY WOOLF, 12, Denman-street, Piccadilly Circus, W.

WANTED by Journalist, Known Artists to furnish life story, &c. (rough notes), for publication. Please encl. stamp. 161, Tranmere-road, S.W.18.

ARTISTS' WANTS.

WANTED, by DOREEN BRUNDRET, Young, Versatile Character Comedienne, First-class C.P., for Seaside Season Write, with confidence, c/o 287, Wellington-road, Heaton Chapel, Stockport.

WANTED, by HENRIETTE and SELINA, those well-known artists, at Eb. for C.P., in and around London: Violin, 'Cello, Piano, pretty singing. Move well. Beautiful wardrobe. Offers, 5, Alberta-road, Enfield, Middlesex.

WANTED by refined Tenor, good voice, sings with ability, engagement, April 3, onwards. Music Halls, &c.; Lancashire and Yorkshire area preferred. Write with confidence, terms, &c., Box 658, "The Era."

WANTED Known, WAL COOKE, in Light Comedy and Coon Studies. Vacant Revue or C.P. 347, Stockfield-road, South Yardley, Birmingham.

WANTED Known, ALBERT BENNELL, Baritone, open for evening engagements, concerts, dinners, &c. 206, Coldharbour-lane, S.W.9.

WANTED, Monday next, and on Revue, M.C. or Halls,
4 ORIGINAL DANCING VESTAS 4
Clever, Clean, Novel. Not a juvenile show. Wire offers, VESTA, Hippodrome Chesterfield.

MUSIC HALL ARTISTS WANTED.

WANTED by THE AGRICULTURAL SOCIETY, Thorne, Doncaster, to Engage a Spectacular Novelty, suitable for large ring, at their Gala and Sports on Saturday, June 17.
Replies, stating terms, to JAMES SERVANT, Secretary, Thorne, Doncaster.

MUSIC HALL ARTISTS' WANTS.

TONY WARD,
Scotland's Premier Variety Instrumentalist, in "Gems of Melody."
WANTED, Monday next, also April 3. 12 different instruments. Wire (any distance), Olympia, or house add., 6, Melbourne-street, Coalville, Leicestershire.

WANTED, Monday, and on, by GUS HAMILTON, the Immaculate Light Comedian; voice and excellent feeder. Wire Palace, Malton, Yorks.

WANTED Known, Expert Skater, Knockabout, Pantomimist, liberty to join Act or Partner. HESS, 134, Gt. Mersey-street, Liverpool.

WANTED, March 27 and April 3, by ATLAS-VULCANA GIRLS. One Star Top or Full Variety, as this week, Temperance Hall, Merthyr.

WANTED, Monday next, also April 10,
THE ZILLAH FOUR,
THE ZILLAH FOUR.
Refined Vocal and Musical Act. 30 minutes of the best Variety. Wire, H.A., 15, William-st., Forfar.

GREAT BEN BOGAMAA TROUPE.
GREAT BEN BOGAMAA TROUPE.
Six French Moroccan Arabs, Acrobats, Lightning Tumblers, Pyramid Act, as known.

WANTED, Monday, March 27, between Northampton and Attercliffe. April 3, Pal., Attercliffe. April 10, Pav., Ramsgate. Also April 17, 24, May 1, on, with exceptions. Wire or write for Monday next. 110, Welford-road, Leicester.

CIRCUS ARTISTS WANTED.

FRANK BOSTOCK'S CIRCUS.
WANTED, Smart Groom, one able to look after Blood Horse and Ring Horses. Apply, FRANK BOSTOCK, c/o Mr. Hallick, Tent Maker, Chertsey.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the rope and bamboo sensation. An ideal Gala and Carnival Attraction. At liberty shortly. Letters, 38, Waynflete-street, Earlsfield, London.

WANTED Known, DENHOLM, the Inimitable Equilibrist; Sensation and Amusement; still at liberty for Tenting. Thanks previous offers; reasonable offers still invited. Will John Duffy send address Coms., 352, West Liverpool-st., Salford.

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WANTED, FOR AMERICA, AT ONCE, BIG DRAWING FREAKS. GIANTS, GIANTESS, DWARFS. BIG NOVELTIES (SIDE-SHOW). CAN GIVE 80 WEEKS FOR RIGHT STUFF. PARTS. LITHOS., PHOTOS. ADDRESS: JONES (BRITISH), FEHRBELLINERSTR 89, III. R., BERLIN, GERMANY. (POSTAGE, 3D.)

MUSICIANS WANTED.

WANTED, Singing Conductor for Production.
Box 779, "The Era."

WANTED, good Leader and Double Bass. Terms, refs., &c., to MANR. Empire, Peterborough.

WANTED, Violinist Leader (lady or gent.) for Cinema Quartette; must be accustomed to fit music to picture, and able to play solos; permanency for suitable musician. State absolute lowest terms, age, references, &c., to C. W. HUNTER, General Manager, Coliseum, Bridlington.

WANTED, for Cinema, S.W., first-class Leader-Violinist-Soloist, also Pianist, 6 days. Write, MUS. DIR., 21, Kenilworth-court, Putney, S.W.15.

WANTED, Leader-Violinist, 'Cellist, and Pianist; must be able to sing and be experienced Orchestral players, for London restaurant. Five days a week. Apply by letter only, with full particulars and lowest salary, to MUS. DIR., 47, The Broadway, Cricklewood, N.W.2.

WANTED, Violinist-Leader; permanency in cinema work, fitting pictures; commencing Sunday. March 26. —Apply, GUNNARD, 120, Albert-street, N.W.1.

WANTED, for Norwegian Cruises, commencing June, 1922, a few Violin Leaders (with library). Interviews only. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.

WANTED, good Leader, also 'Cellist (strong tone essential). Cinema, Stoke Newington; commence April 3. No Sundays. Audition required. Letters only, M. D., 15, Clapton-common, E.5.

WANTED, first-class Lady Violinist, 'Cellist, and Pianist, for hydro, Blackpool district; must be highly respectable and have good references; live in; state salary required. Apply, JAMES SHIRLEY, 28, Ashburton-road, Blackpool.

WANTED, Violinist and 'Cellist, for Practice, view immediate engagement. Write, 45, Roden-street, Holloway, N.

WANTED, Violinist, Banjoist, and Drummer, for Band Touring Seaside Towns. Write, P. DIGBY, 122, Valley-road, Streatham, S.W.16

WANTED, First Cornet Player, for 2nd Life Guards (experienced). Apply, Box 733, "The Era."

MUSICIANS WANTED.

WANTED, for well-known dance orchestra, first-class Violinist, doubling saxophone, trumpet, or other instrument. Also Trap Drummer, double xylophone, and able to keep strict tempo. Both able to sing. State previous experience to Box 767, "The Era."

WANTED, Lady 'Cellists, for London Cafés. Write, MILLICENT BRADFIELD, 212, Landerdale-mansions, W.9. 'Phone, Hampstead 3026.

WANTED, Orchestral 'Cellist, for cinema string quartette; must be a firstclass musician, well up in all best selections, overtures, Tavan, &c., and of good strong tone; 6 to 10.15 nightly, no Sundays. Experience, references and terms in first letter to GRAND ELECTRIC, Lincoln. Comfortable job for a good man.

WANTED, from April 13 to 23, good 'Cellist for Trio; Board Residence provided in Hotel. Inclusive terms and particulars, HODGSON, Ayside, Grange-over-Sands.

WANTED, 'Cellist, immediately. South Coast Cinema. Comfortable shop. Evenings only. Trio. State experience and salary required. Box 768, "The Era."

WANTED, for New Empire Cinema, Grainger-st., Newcastle-on-Tyne, 'Cellist. Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MANAGER, at the above-mentioned Hall.

WANTED, Organist, 6 days. Apply, MR. ONNIE, Tottenham Pavilion, High-rd., Tottenham, near Lordship-lane, between 3 and 5.

WANTED, to open immediately, Pianiste, to complete Trio. Pictures, 5.45 to 10.30. 2 matinees weekly, no Sundays. Write, stating terms (must be low), very small theatre) and latest refs., to MANAGER, Operetta House, Clacton-on-Sea.

WANTED, first-class Pianist; good sight reader; used to Orchestral work; about 4½ hours daily. State terms to CARLYLE CARR, Mus. Dir. (open April 3), Elysium Cinema, 238, Seaside, Eastbourne.

WANTED, at once, first-class Orchestral Pianist for cinema and café; 35 miles from London. Apply, stating full particulars and salary required, to KENT, Morehall, Folkestone.

WANTED, Pianist (Gent.), Jazz and Straight, Seaside Hotel. Permanency. Average, 5½ hours daily, 7 days. First-class, experienced men only need apply. Lowest terms and full particulars first letter, Box 739, "The Era."

SCALA CINEMA, HAMMERSMITH.
WANTED, good Orchestral-Pianist (gentleman), Orchestral Reed Organist, combine Relief Piano (gentleman), Rep. Violin.
Audition, Thursday, 10.30.
Apply, MANAGER, above.

WANTED, first-class Orchestral-Pianist, Suburban Cinema. Age, experience, and lowest (continuous, 6 days), Box 772, "The Era."

WANTED, Quartette for Seaside Hotel (Brighton); must be young, smart, and refined, able to play dance and concert music. Lowest terms and full particulars, Box 777, "The Era."

WANTED, Leader, First Violins, Organ, 'Cello, Bass, Flute, Cornet, Trombone, Drums. Apply, STANLEY VIVIAN, Grand Theatre, Brighton.

WANTED, Violin, Cornet, Trombone, Bass, to commence April 10; must be first-class men, used to high-class Variety, Revues, &c.; references essential. State age and terms, MUSICAL DIRECTOR, Palladium, Llandudno.

WANTED, Musicians, including Pipe Organist, for Picture and Variety Theatre, N.E. Coast. Must be used to variety and high-class programmes. Permanency. New district. M.U. terms. Apply, MUS. DIR., Box 769, "The Era."

WANTED, immediately, Musicians, all lines, for season and permanent engagements. No commission on musician's salary. Ladies and gents, sending registration fee, 2s. 6d., will be submitted on our next list. Send full particulars, EAST RIDING MUSICAL AGENCY, 8, Cliff-street, Bridlington.

WANTED Known, Orchestral Classes, Violin, Viola, Banjoline, and Piano Lessons. Pupils trained for the Profession. Engagements obtained. Rehearsal weekly. Orchestra of 40. ALGERNON CLARKE, Conductor, The London Concert Orchestra, 28, Lonsdale-rd., Barnes, S.W. Telephone, Hammersmith 1566.

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ANNOUNCEMENT.
To all our clients. Trio Arrangements of "Melodie d'Amour" (Engelmann) is now ready. Usual low price, 7½d., post free.
We advise all who have not written for Prelude (Rachmaninoff) to do so at once. Limited number only left, 7½d., post free.
All pianists should get "Three English Miniatures" (Sydney C. Hunt), 1s. 7d., post free.
HOWARD & CO., 19, Percy-street, W.1

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WANTED, Violinists, to Try
ITALIAN SILK E STRING.
Sample 4d. Write for lists.
M. DIR., 31, South-st., Bishop's Stortford.

WANTED, 'Cellists to write for particulars of 5th String (E) Adapter and "'Cello Tuneometer." No screws. No alteration to 'Cello. WILKINS, 30, Cardiff-road, Luton.

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WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

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Members of classes are trained by well-known and competent professors, who have no need to conceal their identity.
DRAMATIC AND ELOCUTION CLASSES.
Instructed by the Famous Actors and Elocutionists.
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Early Bookings Advisable

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Summer and Seaside Orchestras now being arranged. All Artists apply.
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WANTED Known, Orchestration, Composition. (String or Military.) G. A. JAQUES, Borough Theatre, E. 62, Knox-road, Forest Gate, E. 7.

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WANTED, by Musical Director, Resident position. Best offers only. L.R.A.M., composer and arranger; highest references. Box 732, "The Era."

WANTED (resident only), Musical Directorship offers, by first-class Musical Conductor (Piano or Baton); fully experienced; theatre, variety, cinema, &c. MUS. DIR., Garden Cottage, Prospect-place, Hastings.

WANTED, April 3, by brilliant Violin Soloist, Mus. Dir., similar Continental ways of playing than principal Belgian Leaders of Maisons Lyons, W. End, London; thoroughly experienced in café, hotel, and cinema; audition in London any morning; first-class references and good library, including Tavan, Alder's, Mouton arrangements.
M. D., 136, Chatham-street, Reading.

WANTED, by Famous Conductor-Violin Virtuoso, great draw and attraction; Hotel, Club or Cinema; expert in fixing pictures; grand library; only first-class engagements entertained. Box 686, "The Era."

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WANTED, by Pianist-Conductor, Engt. in cinema; well experienced in fitting pictures; large and up-to-date library; terms moderate for permanent engt.; many testimonials and last reference. Apply PIANIST, 1, Alexandra-road, Finsbury Park, N.4.

WANTED, Engt. by Violin Repet. (lady); lead when required; fully experienced; cinema preferred; distance no object. Box 756, "The Era."

WANTED, Engt. by Rep. Violiniste, lady. Address, A. E. R., 129, Selhurst-rd., S.E.25.

WANTED, Engagement by experienced Rep. (gent.) in Cinema or Café; would deputise. 11, Glazbury-road, Baron's Court, W.14. Western 6329.

WANTED, engagement by experienced Repetiteur-Violinist; any business; at liberty April 3 or later.
G. H. MANN,
"Annisville,"
Ryecroft-street, Gloucester.

WANTED, Engt. by exp. Rep. Violinist; young man; any bus. F. L., 26, St. Margaret's-road, Barking.

WANTED Known, Violinist-Repetiteur wants work; fully experienced, 45, West Hill - road, Southfields, S.W.18. 'Phone, Putney 282.

WANTED, Engt., known Violiniste-Leader and Pianist (two), as Musical Directors or Trio; experienced café or cinema; own large library, up to date; highest references. At liberty.
Terms to Box 753, "The Era."

WANTED, BY LADY VIOLINISTE, ENGT., AS LEADER OR REPET. OWN LIBRARY. CINEMA AND THEATRE. LONDON ONLY. ADDRESS, VIOLINISTE, 12, COVERDALE-ROAD, UXBRIDGE-ROAD, SHEPHERD'S BUSH, W.12.

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Sample parcel 2/6. State combination required. Novelty list, subscription list and tenpenny Salabert list free on application.

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Thoroughly experienced.
Fine soloist.
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MUSICIANS' WANTS.

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MISCELLANEOUS.

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RE STAGE AND CIRCUS ANIMALS.
A PRIVATE & SPECIAL MEETING will take place on SUNDAY AFTERNOON NEXT (March 26) at the office of the Variety Artists Federation, 18, Charing Cross Road, London, W.C.2, at 4 p.m., to consider important questions to the advantage of Artists featuring Zoological Specimens of any type.
All Stage and Circus Artists (including circus riders, conjurers, illusionists, or any performers introducing birds, animals, or any other living exhibits upon the stage in any manner) are urgently asked to make every effort to attend the meeting punctually.
Further information upon this matter can be obtained from Captain Woodward.
If by reason of travelling Artists do not receive a personal notice, will they kindly take this announcement as an official invitation from the V.A.F..

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GRAND, CLAPHAM.

An excellent programme is being presented at the Grand, Clapham, this week. Jack Pleasants occupies a prominent place on the bill and the shy comedian well earns his description as the bashful limit. Jack always goes well and in his cowboy courting number is at his best. Eric Randolph, the popular gramophone tenor, in his original vagabond act, is another big success. Eric's fine voice is heard to advantage in his song, "Dear Little Garden of Mine," which receives due appreciation from the audience.

Bruce Green, the most talked of of dames, is very popular. His two dame character studies, particularly his second Toreador number, cause roars of laughter. Radford and Valentine, described as fun furnishers, quite justify their title, and their act is responsible for the heartiest laughter. Nelson and Nelson, in their novel comedy on stilts, are a clever duo, and the Artois, grotesques, do well, Fulgora, the transfigurator, in his quick change act, gets plenty of applause, as do Olive Fox and Clarkson Rose, in tunes and topics. Madame Walker's Juveniles, one of the cleverest and most delightful of quick-change vocal and dancing scenas, complete.

"PETER WILKINS"

At Glasgow.

When a pantomime has reached its fourteenth week, and is still going strong, it gives ample proof that the producer has been able to hit the public taste to a nicety in his selection of a cast. This credit is due to Mr. Harry McKelvie, who produced the 42nd pantomime at the Royal Princess's, Glasgow, on behalf of Mr. Rich. Waldon. This was in the early days of December, and here we are in the latter end of March, and "Peter Wilkins" still draws crowded houses.

Fun, and plenty of it, has always been the motto at this theatre, and the comedians have one and all justified their selection. Messrs. Tommy Lorne and Brete Harte play wonderfully well into each other's hands, and their scenes are received with shouts of delight. Then the Yiddisher couple, Messrs. Peel and Curtis, as two pawnbrokers, make lots of fun out of their mistakes in the meaning of words. On Monday they gave a new song entitled "My Little Yiddisher Girl," written and composed by Mr. Robert McLeod, resident musical director here, and it made an instantaneous hit, being heartily encored.

The comedy element is further strengthened by the fun provided by Mr. Wal Croft as a sea captain, Mr. Harry Elliston as the Dame, with matrimonial designs on the said captain, and by Mr. John F. Traynor as the bold bad Baron of the plot. Mr. Harold Shields, a diminutive comedian, is a regular little bundle of humour, and assists Messrs. Tommy Lorne and Brete Harte in all their funny business.

The principal boy, Miss Dorothy Meade, as Peter, has established herself a strong favourite here. To a handsome presence she adds the charm of a tuneful voice, and all her songs were enthusiastically received, notably "Old Pal, Why Don't You Answer Me?" Miss Doree Hanbury is a charming principal girl, and her neat dancing is a feature of the panto. Misses Nell and Nancy Greenan as second boy and girl are strong favourites, and all their duets were encored. Miss Maggie Fraser as the evil genius of the story, and Miss Violet Hanbury as the good fairy, hurl defiance at each other at intervals throughout the evening.

IRISH CLUB DINNER

Distinguished Gathering.

St. Patrick's Day was celebrated at the Irish Club by the annual dinner, at which many Irishmen, prominent in the political, theatrical, and artistic world, were present. Mr. James White in addition to his financial and theatrical activities, is president of the club, and it was his happy lot to propose the new toast of "The King and the Irish Free State."

Mr. Cairns, the Thames Police Court magistrate, proposed the health of Mr. Winston Churchill, the guest of the evening, describing the Colonial Secretary as "the godfather of the Irish Treaty."

Mr. Churchill, in an eloquent speech, stated that the Government stood by the treaty, and appealed to the members of the club to do their part. The right honourable gentleman received an ovation at the conclusion, the whole gathering standing and cheering for some minutes.

Art was represented by Sir John Lavery, who told a humorous story relating to the occasion on which he painted the portrait of John Redmond and Sir Edward Carson.

Mr. J. B. Fagan indulged in some humorous and kindly sallies at the expense of the Irish language, recalled the connection of the Irish Players with the club, and mentioned the utility of the club in providing him with artists for his productions. Mr. Jimmy Glover caused much laughter with his tales of his early days in Ireland.

VARIETY PARS

Florrie Desmond.
We hear that Florrie Desmond is doing excellently on her provincial tour, and is this week repeating her successes at the Pavilion, Ramsgate. Florrie, who is known as the Comedy Girl, will be remembered for her success around the L.T.V. halls a few months ago, and will, we hear, shortly be resuming her engagements of this tour.

Wentworth, Knight and Lake.
At the Wood Green Empire this week that clever trio of entertainers, Constance Wentworth, Gwen Knight, and Frederic Lake, are doing particularly well in their musical and comedy interlude, which is concluded by an original operatic burlesque, "Monkeying with Faust."

Renee and Godfrey.
At the Holborn Empire this week Renee and Godfrey, the clever young dancers, are commencing a three months' season in town, their first appearance in London since they appeared at the Royal performance at the Hippodrome. It is possible that an offer to play an American season at the end of the year will be entertained.

Billy and Doris Harley.
Billy and Doris Harley will commence a two-months' season in town with their well-known act, "Bits and Pieces," at Brixton, on April 10. They will bring with them a brand new act from the pen of Paul Thompson. The act has been entirely redressed since their last appearance in town. This act has had an unbroken run since March, 1920 (two years), proof that it is in much demand. Billy and Doris are just concluding a most successful Macnaghten tour, and next week pay a return visit to the Argyle, Birkenhead.

"Chili Bean."
Miss Elsie Bower, "The Girl of the Hour," who was recently with Florrie Forde's pantomime, has got a winning song in "Chili Bean," which she gave with much success at East Ham Palace the other week. The music of the song, which comes from America, is very lively.

Clark and Ritchie.
Brighton audiences quite enjoyed the new act, which contained much excellent material, of Clark and Ritchie at the Hippodrome recently. When appearing at the Metropolitan the other week, offers were made for these boys to appear in a West End production, but present contracts must be fulfilled. This week they are playing at the Palace, Salford.

Johnson Clark.
The sportsman ventriloquist, Johnson Clark, has now quite recovered from the illness which laid him aside for three weeks over Christmas. Johnson has always kept his turn right up to date, and recently, at Stratford, his original act, which is now concluded by an excellent number, "The Most Unlucky Dog in the World," by Fred Pattison, was heartily received. By the way, this author has just supplied Johnson with a new scena, "The Orchard," which will be seen at the London Coliseum shortly, and which was produced at Glasgow last week with great success.

Leslie Strange.
Leslie Strange, who portrays some remarkable character studies from life, has some new studies for early production, namely, "Old Moore" (of Almanac fame) and a dude K.C. conducting a breach of promise case. Leslie wisely retains that masterly study of a soldier of 1914 in 60 years' time, with which he concludes.

Doris Ashton.
At the Palace, Huddersfield, this week, Doris Ashton, the popular vocalist, is concluding a brief visit to the halls. Next week she returns to town and we hear that she will probably make her reappearance in another West-end show, following her recent success at the Vaudeville.

Herbert Clifton Better.
We are glad to hear that Herbert Clifton is about again after his recent illness, and that he will shortly resume the Stoll tour at Wood Green. On Easter Monday he will be one of the stars at the Alhambra.

Paul England.
In that successful Wylie-Tate production, "The Scrap Book," which was a big attraction last week at the Hippodrome, Golder's Green, Paul England made an excellent impression on both the vocal and comedy side, and gives fine support to Daisy Dormer and Harry Angers in the various scenes.

Hinsle Going Abroad.
That clever illusionist, Hinsle, who was doing so well at the Hippo., Croydon, last week, and is appearing this week at the Hippo., Ilford, goes to the Continent next month for a season, and will not be seen in town until the autumn.

Dolce Cariello.
That clever young vocalist, Dolce Cariello, who has just concluded another panto. season as principal boy, was appearing in town last week at Shoreditch, and doing very well with her two numbers. Next season Dolce plays principal boy at the Opera House, Leicester, and on April 3 resumes the Macnaghten tour at Southampton. This week Dolce is appearing at Rotherhithe.

The Terriers.
At the meeting on Sunday last W. B. Willby officiated as W.T., Eddie Gray as V.T., Howard Ward G.C., Charles Kasrac W.I., Tommie Francis W.D., Tom Gott Y.B., Dick Sutherd organist, and Arthur Were secretary.
A hearty welcome was extended to Tom Gott, Charles Kasrac, and Howard Ward upon their reappearance in the kennel.
The following application for membership has been received:—Third notice, Jack Cottrell.
Charles Henry Regan has passed the ballot.
Tickets for the banquet to be held on Good Friday, at the Hotel Grafton, Tottenham Court-road, W.C., may now be obtained of the secretary. Early application is necessary, as the accommodation is limited. Terrier Charles Kasrac has been appointed musical director for the concert to follow the dinner.
The election of officers for April will be held on Sunday next.
A special general meeting of the Order will be held at the White Bear, Lisle-street, W.C., on Sunday, April 9, 1922, at 7 p.m., to consider an alteration of rules.

LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—"The Golden Moth," with Mr. George Gregory as the central figure in the comedy rôle of Dipper Tigg, continues to attract playgoers who like a mixture of adventure, love-making, and gaiety. Mr. Dennis Hoey is a confident and cool society crook. Capt. Paul D'Astors is soundly represented by Mr. Martin Iredale, and Miss Lulu Witting makes a striking Zozo. The Aline of Miss May Carpenter, and the agreeable comedy sense shown by Miss Edith Hunter as Mme. de Crillon also deserve mention.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. W. Bradbury; Mus. D., Mr. H. Rushworth.—Mr. Henry Ainley's visit in "Uncle Ned" drew a large house, and the audience also had the pleasure of welcoming Miss Mary O'Farrell, of "Paddy" fame, as Miss Manning, a character which served to demonstrate this engaging actress's versatility. Mr. Henry Ainley's delineating of the regeneration of Ned was a polished piece of acting, and most humanly interesting. Mr. Howard Rose was a very able Sir Robert Graham, and the lady members of the Graham family were more than adequately represented by Miss Phyllis McTavish as Helen, and Miss Aileen Simonsen as Gypsy. Mr. Paul Ashwell played Henderson Burke, and the characters of Meers and Dawkins were embodied by Messrs. Sydney Bland and Arthur Grenville.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. G. F. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Mr. Percy Leonard's company presents the revue, "The Band Box," with additional comedy scenes by Norman H. Lee, and the principals enter into the vocalism and fun with so much zest that the revue never allows a dull moment. Teddy Worth and the Big Brass Four are fully equal to carrying the major share of the diversions.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—Mr. Harry Day's "Rockets" revue had a splendid reception. Ernest Sefton, always a popular artist here, leads the company with some first-rate comedy, in which the vivacious Nellie Turner appears with entire success. Cyril Dunn, Eric Lovell, Lyle Jeffries, the Sisters Kirkby, and Charles Berkeley give able support in the gay scenes, in which the Jazz Jesters and the Gregorian Singers figure agreeably, with Bert Gunnell and Levoie and Moran also responsible for good work.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Coram continues to crack live jokes with the aid of Jerry; Mayne and Sheridan give an entertaining sample of their wit and humour; and Penrose and Whitlock, as Two Old Sports, display a liveliness which is distinctive and acceptable. De Busse, of piano-accordian fame, renews acquaintance, Leslie Strange gives some interesting character burlesques, Ethel Hook sings agreeably, and the Flying Banvards once more as comedy gymnasts prove their skill.

Boots, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth, Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High Street, Bromsgrove.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—A great attraction here is the George Edwardes company in the musical play, "The Lady of the Rose," which is enthusiastically received

THEATRE ROYAL.—P., Bristol Theatres, Ltd.; R. M., Mr. J. Windsor Stevenson.—Mrs. F. G. Kimberley's company present the sensational drama, "At the Hour of Midnight."

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—"Minstrels of 1922" provide the attraction here, and produce a great deal of fun and amusement. It is presented by T. Elder Hearn.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Reigo; Mus. D., Mr. Geo. A. Main.—An extraordinary attraction here is the melodrama, "The Savage and the Woman."

Boots, The Chemists, 13, Queen's-road; 9, 10, Wine-street; 28, Castle-street; 78, Wells-road, Totterdown; 45, Gloucester-road, Bishopston; 161-163, East-street, Bedminster.

GLASGOW.

KING'S.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—The new play, "Woman to Woman," is paying a first visit here. The company sent out by Dee-Cee Tours is a strong one, including Mlle. Jeanne Casalis as the wronged lady, Miss Elaine Inescourt as the wife, and Mr. Henry Hallatt as David Anson-Pond.

ROYALTY, LTD.—M. D., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Harry F. Ashton.—The Carl Rosa Opera Co. enter on the sixth week of their season. "Tannhauser" was presented on Monday, when Mr. John Perry gave a fine rendering of the name part, and Miss Eva Turner sang with great effect as Elisabeth.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker.—A bright and amusing revue "What a Lad," is doing well here. The company is under the direction of Mr. Bert Grapho, who is responsible for most of the comedy, and is ably assisted by Mr. Arthur R. Calton.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—Stanelli and Douglas, who style themselves "the Fiddle Fanatics," have the artistic touch; also here are the Ten Loonies; Russell Carr, the military ventriloquist; Susie Marney, a clever comedienne; Manuel Vega, an artist with original ideas; Frank E. Franks, a clever comedian; and the Robertys, in their latest sensational act.

ALHAMBRA.—M. D., Messrs. Alfred Butt and R. H. Gillespie; M., Mr. E. W. Crossley Taylor.—Excellent entertainment is provided by a strong Fred Karno combination in the successful revue, "1922." The leading parts are taken by Fred Kitchen and Marie Blanche.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—Mlle. Liane D'Eve, the celebrated French artist, submits her latest successes. Other notables include Hilda Denton and Partner, in new songs; Norman Carroll, comedian and entertainer; Dan Leno, jun., comedian and dancer; Lindon and Moon, chocolate and white entertainers; Three Van Dammes, exclusive comedy acrobats; Scala and Lillian, syncopated banjoist and comedienne; and Victor Kelly, comedienne.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., R. H. Gillespie; R. M., L. Lewis—Mr. D. W. Griffith's latest photo-drama, "Way Down East," was presented to a Glasgow audience for the first time on Monday.

Boots, The Chemists, 101-105, Sauchiehall-st.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—On Monday evening "Ambrose Applejohn's Adventure," which paid a first visit to Liverpool, afforded keen enjoyment to a large audience. Mr. Farren Soutar, an excellent actor, handled the rôle of Applejohn in very commendable style; Miss Dorothy Lane was a charming Poppy Faire, and other worthy supporters included Miss Agnes Knights (Agatha), Cecil Brooking (Jason), Maud Zimbla (Anna), and George Butler (Ivan), &c.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Miss Violet Vanbrugh, who is an especial favourite with Liverpool audiences, met with a very flattering reception on Monday evening, when she and her company appeared in "The Knave of Diamonds." The distinguished actress, as usual, provided a finished performance in the rôle of Lady Carfax. Mr. Darby Foster did excellently as Napoleon Errol, and other prominent characters were Sir Giles (Mr. H. St. Barbe West), Lucas Errol (Mr. Cyril Griffiths), Dr. Capper (Mr. Drew Macintosh), Dimsdale (Mr. Gordon Tomkins), Dot Waring (Miss Louise Wynne), and Jasper (Mr. Claude Edmonds).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—Arnold Bennett's new play, "Body and Soul," finished its short but successful run last evening, and to-night (Wednesday) Barrie's "Alice Sit-by-the-Fire" is to be revived.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, junr.—A strong bill is being presented here. Miss Lee White and Mr. Clay Smith had a gratifying reception on Monday evening, when they appeared after their American tour. They had several new things which went very well. David Poole, the able ventriloquist, pleased as much as ever, Sam Mayo caused much laughter, and others who appeared included The Brads, Menara Bros., The Five Petleys, with aerial comedy, and Syd Moorhouse, comedian.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Spangles" is paying another visit to Liverpool, prominent in the cast being George Clarke and Isabelle Dillon, who entertain in their well-known style. Supporters are Gerald Osborne, Norah Dwyer, Hilda Newsome, Frank Major, Josie Howard, Walter Newman, Myra Mackenzie, and Pietro and Anna Cuka.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—A capital programme is being submitted here this week, prominent in it being Nellie Wallace, an always welcome artist, and George Mozart, who delights with his latest creation, "Shorf Storees." The Fandor Troupe of Lady Acrobatic Cyclists earn great applause; Jean Schwiller, the famous 'cellist, with Julie Dolaro, provides an acceptable musical scena; and others in the list comprise Gaby Revette, presenting very beautiful tableaux after famous paintings; George Calver, vocalist; and the Seattle company with remarkable balancing tricks.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—Heading the programme are Cyril Key and Jenny Keyworth, versatile artists, and prominent at the bottom Eric C. Peacock, the one-armed motorist, and a lady, in "A Joy Ride." The rest of the bill is provided by Charles Mildare, the whistling comedian; The Willows, dancers, in "Midnight Revels"; McDonagh and Russell, in comedy sketch, "Murphy's Scotch Wife"; Selig and Hart, comedians; and Doris Hunter, comedienne and mimic.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The programme this week is sustained by Louis J. Seymour and six ladies, who provide a neat turn, entitled "A Surprise"; Rickard and Johnson, novelty comedians; Ida Conroy, comedienne; Barry Barnes, comedian; Evelyn Grace, soprano; The Ingemans, smart French colwns; Billy O'Connor, card manipulator; and The Charles Thomas Troupe in looping the loop.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton-vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—Temple Thurston's spectacular play upon the legend of "The Wandering Jew"—which was first produced here at the Theatre Royal, now closed—drew a good house to this theatre on Monday, when an impressive performance was given by Mr. Matheson Lang's company. The long cast of subsidiary characters pertaining to the various phases of the Jew's tragic career includes many talented and sympathetic players, of whom Miss Madge Burbage, Miss Nell Carter, and Miss Elaine Mowbray may be singled out, but the central figure of the Jew is essentially the play, and the responsibility of a convincing and powerful rendering is safely vested in Mr. Murray Carrington, who takes up Mr. Lang's original rôle with entire success.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—The programme for the fourth week of the Royal Carl Rosa Opera Company here includes a first performance (of the season) of "La Boheme" on Wednesday, with Mr. Gerald O'Brien and Miss Josie Fearon in the cast. The same principals appeared on Monday in a repetition of "Romeo and Juliet," beautifully rendered, as on the previous occasion, when Mr. Webster Millar came specially to play Romeo. Tuesday's "Il Trovatore" was equally well done, and during the remainder of the week "Mignon," "Faust," "Rigoletto," and "The Bohemian Girl," will be played—the latter also for the first time of the season.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick. — Capital turns here this week are "The Disorderly Room," presented by Wallis and Henson; Barton and Ashley, in comedy sketch; Paul Gordon, the wonderful wire walker; Frank and Vesta, dance artists; the Mendez Troupe of Spanish acrobats; Alfred Leonard, the acomplished violinist; Edythe Hyland, a refined vocalist; and Josie Leyton, in songs and whistling solo.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. Patsy O'Callaghan.—A well-varied bill here includes Jack Cock (Chelsea's centre forward) in an entertainment, with Sidney Lennox at the piano; Julot and Pierro, the tenor and the comedian; Tom Fox, comedian; the Four Revels, dancers; Leslie Hatton, coon comedian; the La Fittes, in a novelty act; Three Morrellys, gymnasts; and Lawrence and Bowie, musical comedy entertainers.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Chas. H. Bayley.—A very attractive week was inaugurated here on Monday by J. H. Shaw and Co.'s production of the favourite musical play, "The Quaker Girl," under the direction of Messrs. Percy Leonard and Geo. Lawrance. The long cast has been well selected, among whom special mention may be made of Louis Wigley, very good as Tony Chute; George Lawrence as Capt. Charteris; Conrad Layton as Prince Carlo; Walter Barry as Pym; Miss Maud Denny as Phœbe; Miss B. O'Connor as Princess Mathilde; Miss J. Richards as Madam Blum; Miss Katie May as Diane; Miss Katie Chancellor as Rachel Pym; and Ivy Luck as a dainty Prudence, the Quaker girl.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Robt. Peel.—Mrs. Kimberley has a good show here in the revue, entitled "Twiddley Bits," which includes such experienced artists as Allan Hanbury, the talkative dame; the Six Olracs, comedy acrobats; the Six Drummer Girls; Claude Spencer; and Etta Ray and Billy Stewart. Chorus and setting are also admirable.

PALACE.—M. D., Mr. Alan Young; M. and S., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—A strong bill here includes the clever ventriloquist, Arthur Prince, in his latest entertaining sketch; Herbert Clifton, in his clever travesties of the weaker sex; Cicely Courtneidge, in three new clear-cut cameos; Axel Mirano presenting the Flying Torpedo; O'Neill and Thayer, in taking songs; Daimler and Eadie, in mirth and melody; and the Mafuziang Manchu Troupe of amazing Chinese.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. Bertram Iles; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague. —Here a fine programme includes G. H. Elliott, the chocolate-coloured coon; Eddie Vogt and company in comedy skit, "A Dress Rehearsal," presented by George Choos; John Tiller's delightful Twelve Palace Girls; Mr. and Mrs. Jack Carlton in exhibition ball-room dances; Austin Rudd, a capital comdian; Emilie Hayes, a charming vocalist; Howard Rogers, very entertaining; and Phil and Phlora, in a dancing humoresque.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. E. Jones.—Mr. Tom Vernon's first-rate revue, "The Eye-Opener," full of good things, is a big attraction here.

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Rochdale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 690, Stockport-road; 81-83, Piccadilly; 285, Oxford-road; 597, Cheetham Hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 388, Great Cheetham-street East, 1264-5, Ashton Old-road, Openshaw; 6, Victoria Station-approach; 29, Barlow Moor-road, Chorlton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road, Gorse-hill, Stretford; 310 Stretford-road; 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

"AN IRISH MAID."

Bright New Musical Play.

Musical Comedy, in Five Scenes, by C. H. Berry. Produced at the Hippodrome, Derby, on Monday, March 13.

Major Malone ..... Theodore Cass
Pat Malone ..... Betty Green
Betty Russell ..... Rose Murray
The Dancers ..... Laune and Louise
Jimmy Foster ..... Fred Cornish
Bridget ..... George Franklin

Mr. Frank Laurance is producing this new musical comedy in the provinces with a view to its subsequent presentation in London, and the production, which is described as a story of the "Peg" or "Paddy" type, adapted to music, promises to prove very successful.

The plot deals with the adventures of Pat Malone, a pretty Irish girl, who, forsaking the parental homestead in a fit of pique, wends her way to London, only to be pursued by her ardent lover, Jimmy Foster. He eventually succeeds in tracing her, after she has achieved success through the medium of her employment in a tea shop, assisted by her devoted and amusing servant Bridget, who has accompanied her from the Emerald Isle. The story is somewhat thin, but provides ample scope for the introduction of much tuneful music, bright comedy, and terpsichorean specialities.

Miss Betty Green was a winsome Pat Malone, the Irish maid, and sang and danced prettily throughout, "Bantry Bay" and "I Want a Boy" providing her with two good numbers. Mr. Fred Cornish played the part of Jimmy Foster with rare vim, and his voice was heard to great advantage in several songs, including "Whistle," "I Want a Good Girl," and in a duet with Miss Betty Green, "Linger a Little Longer." Mr. Theodore Cass was impressive, and used his baritone voice effectively as Major Malone. As Bridget Mr. George Franklin proved very amusing, his burlesque legerdemain act being exceedingly funny, while he was also very diverting in a duet and acrobatic dance in which he participated. Miss Rose Murray as Betty Russell also did well, and had a pleasing song, and Laune and Louise contributed several songs and dances very artistically, their "Tennessee" number being well done.

FIRE AT THE WORTHING THEATRE ROYAL.

On Saturday afternoon a fire occurred in the scene dock at the Worthing Theatre Royal, and the result was that the dock was completely burnt out, but no damage was done to the theatre itself, thanks to the energies of the local brigade. The contents of the dock were a lot of old scenery and furniture, and this afforded ready food for the fire. The flames leaped up eight or ten feet above the roof at times, and this part of the building was completely destroyed. The dock is surrounded by a lot of property, but no damage was sustained by any of it. Fortunately there was no matinée on Saturday, otherwise a serious position might possibly have arisen. The theatre will shorty come in the possession of Mrs. Lloyd Goring, who has contracted with Mr. C. Adolf Seebold for its purchase. The fire will in no way interfere with business being carried on at the Royal.

Torquay Municipal Orchestra.

Great interest is being taken at Torquay by the revival of the Municipal Orchestra, which was discontinued during the war. Under the baton of Mr. Ernest W. Goss, F.R.C.O., A.R.C.M., the orchestra now consists of some twenty performers, and commencing this week two performances daily are being given in the Torquay Pavilion, which continues to be under the management of Mr. Charles G. Price, the Torquay Entertainments manager.

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HILL-MITCHELSON'S REPERTORY.

The Ernest Hill-Mitchelson's Repertory Company's stock season at the Leicester Theatre Royal of 32 weeks is now drawing to a close, having entered on their twenty-eighth week. Mr E. Hill-Mitchelson, who has produced many new plays here, and his company—which includes Miss Violet Carlyle, Miss Monica Holmes, Miss Elsie Clarke, Miss Sadie Speight, Messrs. Stanley W. Healey, Bertram Oates, Ted Mooney, George Walkley, A. Wilson Wynne, George Shreeve—have become firm favourites with Leicester Royal audiences. Mr. Stanley W. Healey is the acting manager for the company during their stay in Leicester.

IN THE SUBURBS.

"GIRLS, KISSES, AND CURLS."
At Stratford.
Lew Lake's New Production at the Elephant.

Musical-Comedy-Revue, in Ten Scenes, by Dorothy Mullord; Lyrics by Alexander Keith; Music by Jefferson Gore; Produced for the First Time in London at the Elephant and Castle Theatre, Monday, March 20.

Lord Woodbine ..... Reg Amber
Billy Noodles ..... Fred Jansen
Lord Vivian de Twisterton ..... Chas. A. Baker
Mr. New-Bradbury ..... Harvey White
"The Inebriated Swell" ..... A. E. Mellow
Mrs. New-Bradbury ..... Gladys Gaunt
Dolly Dinkums ..... Mabel Maurice
Lady Diana de Twisterton ..... Dorothy Mullord
Virginia New-Bradbury ..... Kitty Dudley

Miss Dorothy Mullord's reversion to musical comedy is a happy inspiration. In this pleasing revue, which was tried last week at the Opera House, Tunbridge Wells, variety is in the ascendant, with a wealth of Eastern colouring as the story develops. The music, too, is very "catchy," while the scenic appointments and dressing are excellent.

Virginia is the daughter of wealthy people, Mr. and Mrs. New-Bradbury. Billy Noodles, who is in love with her, changes place with his valet, so that he may win the lady for himself, and not his title or worldly possessions. Two adventurers (Lord de Vivian and Lady Diana de Twisterton) endeavour to compromise Virginia, so that they may blackmail the parents, but are thwarted every time by Billy and his devoted servant. Many embroglios occur, but in the end the Twistertons are outwitted, as they are discovered to be man and wife and common adventurers. Virginia's reputation remains unspotted, and the curtain descends on the faithful Billy being rewarded with the hand of his sweetheart.

Miss Kitty Dudley, who made a charming Virginia, had the pick of the numbers, and acquitted herself well, particularly in "Sweet Cigarette," "Lord of My Heart," and "Beautiful Land of Fairies." The chic and bright acting of Miss Mabel Maurice as Dolly Dinkums was an asset. With Billy Noodles (Mr. Fred Jansen) she sang with much charm "Old Man Moon" (a very pretty scena), and also "I Want to be Close to You." Miss Maurice was also successful in a "film" song with imitations. Reg. Amber sang and danced himself into high favour as Billy, alias Lord Woodbine, and Mr. Harvey White, admirably cast as Mr. New-Bradbury, also pleased with a couple of songs. Miss Gladys Gaunt was exactly in the picture as the vulgarian, Mrs. New-Bradbury, and did good work in the "picture" scene. Miss Dorothy Mullord was striking and effective in the many changes as the pseudo Lady Diana de Twisterton, and Mr. Charles A. Baker (who stage-managed the show) was seen to advantage as Lord Vivian de Twisterton.

The specialities call for mention, especially good were the Ten Melody Maids in their various novel turns, while Zarah's speciality dances aroused admiration.

WATFORD PALACE THEATRE.

Mrs. Kimberley and Frank Liston's company are here this week with the musical domestic play, "Kiddie o' Mine." All the artists fill their parts extremely well. It is, however, the clever acting, singing, and dancing of Madam Walker's Little Kiddies that make the show such a complete success. In Scene 4, where the home is made attractive with Christmas decorations, they give a capital minstrel entertainment. The children have been extremely well trained, and render a number of songs and execute some pretty dances with excellent effect. Later they appear with great success in a street scene, in which they introduce several popular songs and specialities.

"THE PRIEST AND THE WOMAN."

Play, in Prologue and Three Acts, by Arnold Woolf. Presented, for the First Time in London, at the Theatre Royal, Stratford, on Monday, March 20.

Lord Mannering ..... Arthur Nicholas
Dean Tempest ..... James C. Milton
Rev. Archer Deacon ..... Beckett Bould
Henry Lavarre ..... Clifton Earle
Jack Freeling ..... Landon Littler
Sultan Khan ..... Arthur Williams
Alfred Hawkjaw ..... Richard Oliver
Judge ..... Arthur Mason
Counsel for the Prosecution ..... John Durant
Polly Proudfoot ..... Maudie B. Douglas
Marion Lavarre ..... Violet Lindsey
Lillian Tempest ..... Vera Grafton
Margaret Deacon ..... Betty Emery

The play was first produced at the Grand Theatre, Plymouth, eight months ago. In the prologue, a picturesque scene, a ruined temple, on the road to Kandabad, the Rev. Archer Deacon succours a wounded man, the victim of an attack by the hill tribes. Obeying the call of duty, he leaves the man for a time, Henry Lavarre appears on the scene, and learns, from the dying stranger, that he is Lord Mannering, with a child in England, who is unaware of his own name and of Mannering's existence. The minister returns, and is told by Lavarre that the supposed dead man has left a message that he was Lavarre. Then Marion Lavarre puts in an appearance, and, being told Lavarre is dead, curses his name and leaves her child by his side. Archer Deacon declares the child shall take the place of his own, who, with its mother, has been killed by the natives, and names her Margaret. A silent witness of many of these incidents is Sultan Khan, a dumb man. Following the prologue, the plot develops rapidly, and is full of incident, gripping the attention of the audience throughout. In the serene atmosphere of the Rev. Archer Deacon's drawing-room at Eastminster, Margaret has grown up as his daughter, and is friendly with Lillian Tempest, the daughter of Dean Tempest. Marion Lavarre appears to claim her daughter, but is prevailed upon to renounce her desires, and becomes penitent. Lavarre, who has assumed the rights of Lord Mannering, is made aware of this, and later, when Marion is dying, and sends for the minister, he drugs the latter with a cigarette, and personates him at the dying woman's bedside. In her frenzy at the discovery of the fraud, she struggles with the impostor, but Lavarre is too strong for her, and he leaves her dead. The minister is incriminated, and has to stand trial on a charge of murder. The trial scene is particularly well carried out, the denouncement of the real criminal coming eventually through the inscrutable Sultan Khan. He produces the real Lord Mannering, who is rejoiced to find the defence undertaken by Jack Freeling, his son. The plot is relieved by some good comedy business. The play is well acted and beautifully mounted.

The Rev. Archer Deacon was a strong, reserved character in the hands of Mr. Beckett Bould, while Miss Betty Emery was excellent as Margaret Deacon. Mr. Arthur Nicholas admirably sustained the part of Lord Mannering. Mr. Landon Littler acted in sprightly fashion as the rising young barrister, Jack Freeling, in love with Margaret, and Miss Vera Grafton played the rôle of Lillian Tempest in incisive style. Miss Violet Lindsay as Marion Lavarre did exceedingly well, whilst Mr. Clifton Earle scored in the heavy part of Henry Lavarre. Miss Maudie B. Douglas was a vivacious Polly Proudfoot, ably supported by Mr. Richard Oliver as Alfred Hawkjaw. Mr. Arthur Williams was good as Sultan Khan, and the minor characters were efficiently filled.

"RENOVATING EVE."
At Croydon

This amusing comedy in three acts by Harry Wall, originally produced at the Repertory Theatre, Nottingham, was presented at the Croydon Grand last week by Miss Ethel Irving and company, and was accorded an enthusiastic reception.

The action of the play takes place at the country residence of one Sir Septimus Baxter, a retired tradesman and a newly-created knight. His wife, Eve, who, during their business days, enjoyed the reputation of being the leader of the smart set of Ealing, has with the acquisition of the title, singularly developed a mania for comfort and homeliness to a point of becoming decidedly dowdy, much to the annoyance of her friends in general and her husband in particular.

Sir Septimus vainly endeavours to persuade his spouse to array herself more becomingly, and as a final resource he conceives a plan, the object of which is to excite jealousy in the bosom of my lady in the hope that she will reform. The scheme includes some mock flirtations on hubby's part; but, unfortunately, he has bungled in the selection of his accomplices; Lady Eve subtly extracts details of the whole affair from one of them, and promptly decides to renovate herself, which she does in no uncertain manner. An epidemic of flirtations breaks out, and many amusing situations follow. A climax reveals the true state of affairs, and the curtain falls on a happy reconciliation, with Eve divested of her finery and resuming the darning of Sir Septimus's socks.

The play is highly diverting from start to finish, and contains plenty of good fun and wit. The rôle of Eve, played by Miss Ethel Irving, serves to show that this talented actress is equally as successful in comedy part as in those calling for deeper expression and emotion. She received an unstinted amount of applause, which was well merited. Mr. Lawrence Hanray, to whom was entrusted the part of Sir Septimus, gave an admirable representation of the newly-fledged knight, and Miss Bertha Northam very capably depicted Pattie Humphrey, a widow in love with a poet, Arthur Crump, well played by Leonard Robson. Mr. Clifford Marle did good service as Bunny, and the Grundy of Mr. Gilbert Porteous was a conspicuous performance. Mrs. A B. Tapping was a dignified Mrs. Mannington, the vicar's wife, a part for which she is eminently fitted. Mr. Richard Carfax, Miss Irene Barnett, and Miss Ada Palmer made the most of the parts allotted them.

"ARCADIANS"
At Wimbledon.

Once again we have the pleasure of a return visit of the ever-popular and celebrated musical comedy "The Arcadians," which is as "merry and bright" as when it was first produced by Mr. Robert Courtneidge at the Shaftesbury thirteen years ago. The present company is one of considerable excellence, and is much to be commended both as to the singing, the acting, and the comedy. Miss Dorothy Oliver is very charming as Sombra, her rendering of "The Pipes of Pan" gaining for her a deserved encore. Miss Joan Hestor was pretty and piquant as Eileen Cavanagh; Miss Tilly Foulds was full of vivacity as Mrs. Smith, and caused much merriment; Miss Pearl Vivian as the other Arcadian, Chrysea, was delightful. Mr. John C. Coyle was highly humorous throughout as Mr. Smith, afterwards Simplicitas, and well merited the laughter and applause he received. Mr. Fred Wilson was pitifully miserable as Peter Doody, the jockey who had never won a race, and he rendered the famous "I've a Motter" song, with a droll French verse, to perfection. Mr. Ronald Temple Ward was the youthful and pleasing hero, Jack Meadows. Mr. Cecil Stock was cheery as Bobby, and Mr. P. Lucien O'Brien a satisfactory villain as Sir George Piddock. The whole production was of the very best, and was thoroughly enjoyed by well-pleased audience.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

TRINITY COLLEGE OF MUSIC

The Trinity College of Music on Thursday, at Steinway Hall, gave a concert of chamber and choir music, under the conductorship of Mr. L. Lebell and Mr. E. Stanley Roper, which must have given the greatest satisfaction to all who realise the value of the work accomplished, especially in the choir where a good musician has only a mediocre voice or vice versa, and yet by practice the whole welds into excellent harmony. Some very effective string quartette playing was provided by Messrs. William J. Fry, Henri Peros, Alec Compinsky, and Miss Vera L. Henkel, in Haydn's D major Op. 64, and a later number on the programme by Frank Bridge in F minor in which Miss Henkel's name was associated with Messrs Harold Fairhurst, Leon Kitchenoff, and Gastone Marinari. Equally commendable was the trio in B flat minor by Messrs. George W. Punter, Harold Fairhurst, and Alec Compinsky.

Vocal items were contributed by Miss A Cree and Miss Gwendolynn G. Freeman, respectively students under Mr. Dawson Freer and Mme. Rosenberg. Miss Cross is certainly to be commended, if only by reason of studied control and obviously high ideals of interpretation, whereas Miss Freeman is of another style altogether, making her effects by an archness and light coquettishness that may well bring her bouquets as on the occasion under notice.

Miss Erica Wildt and Mr William Lovelock as accompanist reflected creditably the teaching of Mr. Charlton Keith and Mr. Gechl, and the selection of music throughout was creditably free from stodginess, and yet free from exaggerated modernity. A special word of appreciation must be given to Mr. E. Stanley Roper, whose persuasive bâton gets all out of the spirited students, and leaves them quite unaware of having been controlled, but rather under the impression that they have been having their own way and enjoyed themselves immensely.

THE SPARKS.

The Sparks gave their second charity entertainment at the St. Marylebone Institute on Saturday, March 18. These talented amateurs were reinforced by the presence of that popular artist Miss Olga Sydney, a fact which of course made greatly for success. Furthermore, the well-known violinist, "Malvina," also came along and gave of her best, so that the many patrons of the entertainment, which was in aid of the Jewish Board of Guardians, got good value for their money. Among the other artists, we were very favourably impressed by the work of Miss Beatie Rellim and Mr. Max Kirby. The former is a vivacious singer and dancer, and the latter is one of those quiet light comedians of the "bored but not boring" type. Several duets provided by these two artists in collaboration were some of the brightest moments of the evening. The remaining artists were Miss Evelyn Elsom and Mr Bernard Light, who were responsible for the vocal department, Mr. Stanley Kempner, who was a very useful all-round man, and Mr. Derek Norris, who provided an impersonation of Mr. George Robey. The team work was excellent, and one of the sketches, a cod-drama, "The Spanish Way," was highly diverting.

HAROLD SAMUEL RECITAL.

At the Æolian Hall, on the 18th inst., Mr. Harold Samuel gave one of those welcome pianoforte recitals, with which his name has become associated for some time, and the intent audience certainly had occasion for whole-hearted enthusiasm, as the freshness and vigorous infection of his Mozart playing revealed the glories of this 17th century music. It is well accepted that Mozart in the hands of an inferior player, reveals all the defects of technique and musicianship, by reason of the demand for sheer perfect simplicity. With Mr. Harold Samuel the F Major and A Minor Sonatas left one desire, namely, that such happiness might continue, and the Fantasia in C Minor was as crisply, yet broadly perfect, as desirable. "An Essex Rhapsody," by C. Armstrong Gibbs, with its carillon ground work and modern conception, is rather a boisterous new work, suggestive of the country scenery, bracing North Sea air, and the Thames foreshore, in bold contrast to the formal perfection of the older composers, to whom Stanford's Four Preludes proved a happy medium of further introduction.

It is to be hoped that Concert Direction Philip Ashbrook will arrange for further performances by Mr. Samuel on similar lines, and at an early date.

THE NEWTONIANS.

That clever little company, The Newtonians, under the direction of Mme. Victoria Newton, gave a very enjoyable performance for charitable purposes at the St. Mary's Guildhall, Clapham, on Monday of last week. Each of the five youthful members of the little band has talent, and their work is well contrasted. The quaint humour of Mr. Tom Catling, for instance, advantageously displayed in laughable songs, was admirably set off by the more satirical style adopted by Mr. Henry Skinner. Mr. Skinner also used his attractive baritone voice remarkably well, especially in the "Onaway" solo from "Hiawatha," as the applause from the audience testified. Mr. Douglas Passmore sang his two numbers pleasantly, and worked his hardest in various duets and concerteds. Miss Winifred White, who has a charming soprano, sang "April Morn," and an encore, admirably, besides vivaciously taking her part in several humorous numbers. Miss Teresa Lunghi's pretty mezzosoprano was heard in a "Carminetta" selection, and she showed a decided sense of humour in "The Lover's Quarrel," with Mr. Passmore. The programme was closed with "When East Gets West," a wittily-written musical comedietta by W. Douglas Newton and Bernard Merefield. In this Miss White was a demure Geisha, Mr. Catling capital as a Japanese boy, Miss Lunghi a dashing English girl, and Mr. Passmore her very presentable "dude" lover, Mr. Skinner showing decided ability as a shrewd old Buddhist priest. Miss Muriel Hudson accompanied. During the evening Messrs. Wilfred Platt and Wentworth Trueman, and Misses Dolly Cripitt and Mary Passmore gave much-appreciated songs.

At the Anglesey Palace, Burton-on-Trent, this week, Ernest Crampton is presenting his popular concert party, The Curios. Also on the programme is El Ray, the novelty ventriloquist.

DULWICH PHILHARMONIC SOCIETY

Dulwich Philharmonic Society gave one of their usually interesting choral society concerts at the Crystal Palace on Saturday last, and Mr. Martin Kingslake, the conductor, again proved that he knows how far to carry his body of instrumentalists and singers without courting disaster. The work selected, Gounod's "Redemption," is singable, and under alert, careful guidance, made quite appropriate effect from the choral point of view, and the orchestra kept matters safely together. Yet the selection is admirable in view of Lent, and suited the purpose of the society and its patrons quite well, probably attracting new members, so necessary in these days when societies have scarcely recovered from the war. The cast consisted of Miss Doris Kendall, Miss Lillie Aston, Miss Lily Clare, Mr. Ben Morgan, and Mr. Howard Fry, choir and orchestra about 250 strong, with Mr. William E. Ball as organist.

ARCHWAY HARRIERS.

This old-established club held a concert at the Islington Central Library on Thursday last, the 16th inst., when a varied and interesting programme was provided by the "Alubians" Concert Party. One of the successes of the evening was undoubtedly gained by Evelyn Meade, who sang Herbert Oliver's "Songs of Old London" in a costume appropriate to the spirit of these songs, and whose sweet voice and dainty appearance won for her hearty applause. Richard Arthur was very entertaining in his humour at the piano, while Robert Wilcox won much applause with his clever monologues. Andrew Baird was a pleasing tenor and Tom Deane a very droll comedian. The accompaniments were ably provided by George Matthews.

ROYAL ACADEMY OF MUSIC.

LIST OF AWARDS.

The Sterndale Bennett Prize (Pianoforte) has been awarded to Betty Hennley (a native of London), Denise Lassimonne being very highly commended, and Joan Lloyd and Elsie Betts commended. The adjudicators were Miss Jessie Davies and Madame Elsie Horne.

The Charles Mortimer Prize (Composition), awarded to Kathleen V. Summers (a native of Buckhurst Hill, Essex), Leslie Cochran being commended. The adjudicator was Mr. Alec Rowley.

The Goldberg Prize (Singing) awarded to Roy G. Henderson (a native of Edinburgh), H. Foden-Pattinson being highly commended. The adjudicators were Messrs. Frederick B. Ranalon, Arthur Walenn and J. Mewburn Levien (chairman).

The Joseph Maas Prize (Singing) has been awarded to Manuel Jones (a native of Ferndale, Wales). Denys Erlam being commended. The adjudicators were Messrs. Alfred Gibson and W. Henry Thomas.

The Emma Levy Scholarship (Pianoforte) has been awarded to Sara Krein, Macia G. Goldberg being highly commended. The adjudicators were Messrs. Oscar Beringer, Frederick Corder and Sir A. C. Mackenzie (chairman).

The Edward W. Nicholls Prize (Pianoforte) has been awarded to Denise Lassimonne (a native of Camberley), Sybil Barlow being very highly commended and Betty Hennley commended highly. The adjudicators were Mr. Claude Gascoigne, Miss Joyce Ansell and Miss Winifred Christie (in the chair).

THE C.P.P.A.'s POLICY.

A Member's Queries.

Sir,—I understand that the council of the Concert Party Proprietors' Association have asked all members and other proprietors to attend a meeting on Friday next. The purpose of the meeting is not stated in the invitation, and possibly a few proprietors may attend out of sheer curiosity. At the same time, if there is any useful purpose to be served, I for one wish the meeting every success.

I have been a member of the C.P.P.A. for many years, but have not yet heard what steps, if any, the council have taken to benefit the members or the profession nor seen a report of any statement of accounts. The question has often arisen in my mind, as no doubt it has in the minds of many other members, what have I got in return for my subscriptions?

I have heard that at a meeting some twelve months ago the Association took great pains in preparing a list of many concert party dates, hitherto unknown to the Performing Right Society, so that the latter might be the better enabled to see that its "rights" were not being infringed by concert party proprietors. The advisability of this proceeding in the interests of concert party proprietors certainly appeared to me to be doubtful.

The C.P.P.A. was formed, I believe, over ten years ago, but "suspended operations" during the war. Its operations at other times, with the one exception I have quoted, seem also to have been dormant. Possibly it is owing to the fact that, being in a constant state of lethargy, it has been unable to publish any report. There is a "council" of goodness knows how many—thirty, I think—and I believe that at certain long intervals this "council" meets. I have made enquiries as to what they do, and it would appear to me that they mostly talk about the extraordinary records accomplished by their own particular companies, or of their personal achievements as "proprietor comedians."

What a difference we see in the Concert Artists' Association! Publicity is what the C.A.A. is out for all the way, with the result that its success is astonishing. The C.P.P.A., on the other hand, conducts its affairs apparently with great privacy, and I notice that the meeting on Friday is to be private. I shall not be at the meeting personally as (thank goodness) I am working; but even were I in London I am afraid that the urgent invitation to attend the gathering would not tempt me again to waste my time—I have had some, and I have attended many meetings in past years. They have usually been of the Gilbertian description. When the present council proves itself competent to deal with the many evils which beset C.P proprietors it shall have my support again, but not till then.—I am, yours faithfully,

March 18. C.P. PROPRIETOR.

MME. AURELIE REVY'S RECITAL.

On Tuesday afternoon, the 21st ult., at Wigmore Hall, Mme. Aurelie Révy gave an operatic and song recital, the whole of the profits on the sale of tickets being given to the funds of the Royal U.K. Beneficent Association.

Mme. Révy's fine musicianship, vocal technique and qualities of colour, rank with the most eminent artists. Further, her style of singing adapted itself to the requirements of the concert platform, despite dramatic renderings of eight operatic selections out of nine items. Judging by the singing of Miss Elsie Révy, it is also evident that Mme. Aurelie has great gifts as a teacher, and a selection of four duets by Mozart, Weber, Puccini, and Offenbach proved a reminder of the almost lost art of duet singing as a form of vocal chamber music, when these highly gifted sisters joined in vocal harmony.

The delightful precision and blending of their voices, together with the interest given to the treatment of the accompaniment by Mr. S. Hyla Greeves, gave freshness to even so hackneyed a duet as the "Barcarolle" from "Tales of Hoffman."

Mme. Aurelie Révy gave "Caro Home" (Rigoletto), a Hungarian song from her own pen, and "Je Vieux Vivre" (Romeo and Juliette"), all sung with perfect vocal ease and freshness, at the end of an exacting programme, which included Mozart's "Alleluja" and Weber's "Softly Sighs."

Her fine singing of Maillard's "Les Dragons de Villars" alone, however, would have left a desire to hear more of her well-controlled mezzo-soprano voice.

IN AID OF E.T.U. UNEMPLOYED.

In aid of the unemployed members of the Electrical Trade Union at Springfield Hall many artists gave "a turn" on Thursday last, including Withers and Murrell, concertina experts; Mr. Vincent Ryan, operatic bass; Billy Fordham, immaculate light comedian and mimic, together with many others. An outstanding feature from an artistic point was item number seven—Master Oswald Bernard May, one of the choristers of H.M. Chapel Royal, Savoy. Undoubtedly this boy sings with a sense of style, clear diction, and a birdlike quality that should assure him a high place in the records of solo boys. His accompaniments were played by Dr. H. Bromley Derry, master of the music at the historic chapel.

SUNDERLAND VOCAL UNION.

Music enthusiasts on Wearside were afforded a rare treat on Wednesday night last, when the Sunderland Vocal Union gave Mr. Alick McLean's "The Annunciation"—a choral work of fine conception and enthralling beauty. "The Annunciation" was first presented to the public by the Sheffield Choir, at the Queen's Hall, London, twelve years ago.

The composer, Mr. McLean, conducted on Wednesday night, and had at command a highly-trained choir of 160 voices. Tone was broad and massive, the enunciation good, and some of the more exacting passages were rendered with remarkable confidence.

The Virgin Mary, Elizabeth, and Zackarias were represented respectively by Miss Flora Woodman, soprano; Miss Muriel Brunskill, contralto; and Mr. Ernest J. Potts, bass, all of whom acquitted themselves ably; while as the tenor narrator, Mr. John Booth was heard to advantage.

There was prolonged applause at the end of the performance, and Mr. McLean, whose conducting was a feature, in acknowledgment, paid a tribute to Mr. William Walker, the Vocal Union conductor, who had applied himself so arduously to the training of choir and orchestra.

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C.A.A.

Last At Home of the Season.

THE COMMITTEE'S FINE SHOW.

During his speech, Mr. Davy Burnaby, the chairman of the evening at the C.A.A.'s last "At Home" of the season, at St. George's Hall, on Sunday, described the entertainment as the best "spoof" show he had ever seen. We can quite believe Mr. Burnaby. Considering the brief opportunities for rehearsal and the speed with which it had been arranged, the show was magnificent. According to Mr. Alfred Thomas's speech at the end, three of the committee had been responsible in particular, namely, Messrs. Sivori Levey, Julius E. Day, and George Ellis; but it was obvious that all had worked with a will, and the affair went off splendidly.

Some Concert Party.

Part I. of the programme was provided by the Rag-Tag and Bob-Tail Concert Party—directeur, Mr. Sivori Levey. Here we found the committee members appearing in all kinds of strange and unexpected guises. Thus Mr Rex Burchell displayed hitherto unsuspected dexterity at the phono-fiddle; Miss Mary Pitcairn cut a strikingly handsome figure as an Hawaian Princess; and as for the Male Voice Choir—a more motley crew we never did see. Written in Mr. Levey's best vein and brimming over with topical allusions, this "World's Worst Concert Party" show went with a roar. A very big hit was a scena disclosing Mr. Alfred Thomas (chairman) blowing bubbles and "scheming schemes for the C.A.A." This method of delivering the popular number did not seem to meet with his confrères' approval, however. So Mr. Rex Burchell "ragged" it, Mr. John Warren recited it, Mr. Bret Hayden whistled it, Mr. Alan Stainer conjured it, and Mr. Wal Barker concluded by making a sort of nigger minstrel chorus of it.

A Clever Little Satire.

There was an even greater air of novelty about the second part. It was a review of the "History of Entertaining," from the Stone Age down to the present time. The tableaux, which were humorously explained by confrère Mr George Ellis, successively illustrated the Stone Age, with Mr. Percy Barkshire and Mr. Alan Stainer as a couple of prehistoric lads of the village; the Greek Chorus, with some wonderful masks of Mr. Levey's own devising; the Middle Ages, with Mr. Julius E. Day as a much-bewigged gallant and Miss Josephine Lamb as a saucy abigail; "Shakespeare's Day," one touch of seriousness, with a stirring delivery of Henry V.'s speech before Harfleur by Mr. David Beveridge; "Powder and Patch," with some graceful dancing; and "A Mid-Victorian Touch," which was in its quiet way the hit of the evening. This was a clever little satire about the trials and troubles of the accompanist in dealing with the "would-be" amateur singer. The humour was, of course, a little "local," but for Sunday's audience it was the tit-bit of the whole show, and there were cries of "Author" at the close of the item. Perhaps Miss Winifred Mansfield, as the very inefficient debutante, and Mr. Rex Burchell as the long-suffering accompanist, know something about the authorship.

A Welcome Chairman.

Mr. Davy Burnaby was in his best and wittiest mood. It was, he said, his first appearance on the St. George's Hall stage, and he felt that he must do a conjuring trick. And he did one. In fact, he did a couple, and then went on to conjure money out of people's pockets for the benefit of the fund. Mr. Burnaby related some of his old experiences in the concert party business, and finished with an appeal to all not to forget the old "bottle."

BEDFORDSHIRE EISTEDDFOD.

Mr. Frank Bridge on Chamber Music.

The Bedfordshire Eisteddfod concluded on Saturday. Mr. Frank Bridge, one of the adjudicators during the week, commenting on Chamber music, said he could not over-estimate the value of this branch of musical art. It did not require years and years of study on technique in order to play Chamber music. Players must have a fair technique, but it was the spirit that mattered. The slow movement from Tschaikowski's Quartet in D major was a typical example of a musical theme which had to be more thought about than anything else. The quality of treatment was also of great importance; the "thing" had to be really sensitive. There was nothing more subtle in the world than Chamber music, but if treated like a brass band it was objectionable. Unfortunately 75 per cent. of an audience did not appreciate this; they preferred a bass drum, cymbals, and a trombone playing. From experience he found that there were no more interested people in this type of music than those living in the East End of London.

In his comments on the singing, Mr. Plunkett Greene said that most singers suffered from the fact that when they began to sing a phrase they first filled themselves as full as they could, and "the darned thing had got to get out." It came out with a burst that spoilt the effect. The job of a singer was to convey the writer's message to the listener. The singer's place in the world was passing the evanescent. It was the song he sung that was handed on, and if he thought about anything but what he had to give to the listener he ought to be down and out.

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SONGS AND SINGERS.

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FOR NOTES
on
FELDMAN
NUMBERS
See page 20.

Francis and Day.

A rich and varied assortment of songs to suit concert parties is once more at the service of those preparing for the approaching season, and among the ditties sure to be heard at both coast and inland resorts are the hits of the Co-optimists, and those from those sparkling entertainments "Mayfair and Montemartre," "Pot Luck," and "A to Z." "Li'l Old Granny Mine," with which Fred Barnes is scoring heavily, is a number already in demand, and among others freely inquired for are, of course, "Mello 'Cello" (sung by the Femina Quartette), "Pucker Up and Whistle" (Gertie Gitana), "Peggy O'Neil" (Marjorie Fulton), "I Shall Remember Your Kisses" (Lucille Benstead), "The World's All Right" (Herbert Lee), "Queen of the Oojah Isles" (Blaney and Farrar), "Love Makes the World Worth While" (Nellie Wigley), "Here Lies a Vagaband" (John Luxton), "Ten Little Fingers and Ten Little Toes" (Jay Whidden), "Dapper Dan" (Sisters Trix and Jack Buchanan), "Those Tortoiseshell Rims" (Herbert Mundin), "Julius" (Daisy Wood), and "Pickaninny Rose" (Agnes York and Jean Andrews).

"That Spoony Waltz" of Weston and Lee, sung in "Round in 50," the new Hippodrome revue, by Barry and Wallace Lupino and Renee Reel, and "My Lady Liquer," by the late Jas. W. Tate, are both publications of the firm.

"I Never Knew" delighted Rotherhithe audiences last week, Edie Bart, of Bart and Bart, being the singer.

At a recent concert at Oldham, Nellie Ashton sang "Mello 'Cello," a choir of three hundred humming an accompaniment to the repeat of the refrain, the number being received with deafening applause.

A prominent item in "Keep Guessing," Fred Collins's production at the Royal, Coatbridge, is that tuneful song "I Never Knew."

J. H. Scotland, at New Cross, is repeating his success of the week prior at Stratford with the new humorous sea song "There's a Jolly Little Wife Awaiting." One of the earliest concert party proprietors to secure this item has been Wilson James.

Ethel Hook, the renowned contralto, was heard at the Holborn Empire last week in the new ballad "If I Have You Beside Me," the success of the number being instantaneous and complete.

The Three O'Connor Girls, at Islington, made a hit last week by their arch and vivacious singing of "Oh! Johnny Callaghan" and "Peggy O'Neil."

At the end of the present month four new orchestral arrangements will be issued by the house, "Say It With Music" song fox-trot, "No One's Ever Kissed Me" song one-step, "Vamping Rose" song fox-trot, and the Barcarolle from "The Fun of the Fayre."

The firm will issue shortly two songs from the joint pens of Fred Holt and Herbert Rule the titles being "There Are Millions of People," sung by Ernie Mayne, and "If You've Got Any Good In Your Heart."

Lawrence Wright Music Co.

"The Memory of a Song," Horatio Nicholls and Worton David's big ballad, has now settled down to a solid standard number. The demand is greater than ever. Miss Gertrude Kaye made a striking success with this song in "Sammy in Society" at the Palace, Southampton, this week.

Miss Marie Lawton also finds it a big applause getter at the Empire, Kilburn, while it is a feature in the act of Wentworth, Knight and Lake at the Empire, Wood Green.

"The Tears of An Irish Mother" still continues to be one of the outstanding ballad successes, and is being featured by Mareski at the Hippodrome, Ipswich, Haley's revuette at the Hippodrome, Preston, and Miss Gertrude Kaye in "Sammy in Society" at the Palace, Southampton.

"Silver Star" is one of the outstanding successes in "Oh! Laugh!" revue at the Hippodrome, Boscombe.

Stidder reports a big success with this number at the Theatre Royal, Paisley, and it is also a winner with the act of Stanelli and Douglas at the Empire, Swansea.

Fred Barnes is featuring "Give Me a Million Beautiful Girls" at the Empire, Holborn, this week, and it is one of his strongest numbers.

In "Rockets," at the Palladium, Lorna and Toots Pounds score a big success with "Sleepy Heads."

Hayes and Jenkins, the Canadian entertainers, are making their first appearance in England, and are creating much enthusiasm with a Lawrence Wright repertoire, including the big song fox-trot "Napoli."

From Bideford we learn that Mr. Harry Heaton, the tenor of Mr. Frank Roy's company "Pierrotland," is scoring heavily with his rendering of "The Lisp of a Baby's Prayer" and "The Memory of a Song," whilst the Two Maies are prominent with their rendering of "The Bee That Gets the Honey." Mr. Roy himself, who is appearing at Colchester Hippodrome this week, assisted by Miss Lilly Lancaster, is scoring with other Lawrence Wright numbers.

Writing from Penarth, Mr. Bud Richie tells us that he continues to make an enormous success everywhere with "K-k-k-kiss Me Again," and this week it is going bigger than ever.

N.S.L. CONCERTS.

FINSBURY PARK EMPIRE.

A programme consisting largely of favourite old Irish ballads proved very acceptable to a large audience at the Finsbury Park Empire on Sunday evening, encores being numerous. Miss Doris Barr gave a pleasing rendering of "Come Back to Erin" and "Killarney." Mr. Walter Glynne was heard to advantage in "When Other Lips" and "Maire, My Girl." Sanderson's "The Hills of Donegal" was expressively rendered by Miss Virginia, who later sang "Deeper My Love." Mr. Robert Boston was particularly successful with "Snowy-breasted Pearl" (Robinson) and "Father O'Flynn," while Miss April Pendarvis gave with charming effect "The Minstrel Boy." and "The Dear Little Shamrock." Other vocalists who met with success were Mr. Albert Downing and Mr. Eugene Batten. The musical entertainment of Miss Jessie Broughton and Mr. Dennis Creedon was much appreciated. Master Jack Sealey's violin selections were received with applause, and other contributions to the diversified programme included Miss Jennifer Gwyn and Mr. Noel Pherus, entertainers; Mr. Charles Leggett, with cornet solos; Mr. Arthur Cannon, banjoist; and Mr. Harry Atkinson, with his clever imitations of musical instruments. A specially attractive programme is announced for Good Friday.

WATFORD PALACE THEATRE.

The Broomwood Octette, under the leadership of Mr. E. A. Windeatt, paid another welcome visit on Sunday last, and the reception accorded this excellent combination of instrumentalists testified to their popularity at these concerts. One of their opening selections was the valse, "When You Love You Live," composed by C. Windeatt, a brother of the leader, in which there are some delightful passages for the harp, beautifully played by Mr. Leonard. Another contribution which won hearty recognition was the Rachmananoff Prelude, particularly noticeable for the brilliant technique exhibited by C. Windeatt, jun., as solo pianist. The vocalists were Miss Winifred Allen, a sweet soprano; Miss Edith Furmedge, a rich contralto; and Mr. Arnold Stoker, a baritone of excellent quality, and they each well deserved the hearty applause accorded them for their rendering of songs which suited them admirably. Mr. Will Learmouth's monologues were very enjoyable, while Mr. Jack Walker created much amusement with his humorous Scotch stories and songs. Miss Lily Cover was an efficient accompanist.

HARROGATE'S DIRECTOR.

Mr. Howard Carr, the "Era" learns, is to be the new musical director under the Harrogate Corporation, rendered vacant by the death of Mr. Julian Clifford. Mr. Carr, who is a nephew of Lord Talbot, has, it may be recalled, written the curtain raiser —"The Wayfarer"— at the Shaftesbury. He is well known as the conductor of "Lilac Domino" at the Empire. He is also a prolific composer of symphonic music.

CONCERT PARTY NOTES.

The Versatiles.

Mr W. Scott Gordon's party, The Versatiles, are appearing at Margate Pavilion this week in their passing show entertainment.

Ramsgate Concert Party.

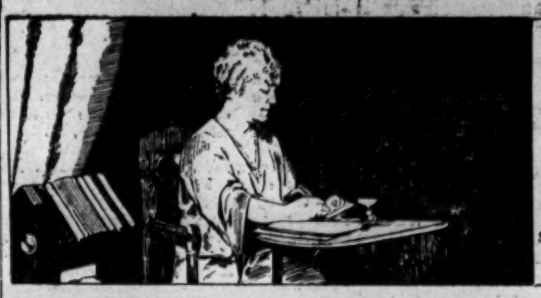
The season concert party which Mr. Wilson James is providing at Ramsgate this summer by arrangement with the Corporation will be under the direction of Mr. Frederic Groome, who has managed for Mr. James for three seasons in Jersey. The artists will include Marcia Boorn (soprano), Eileen Dare (soubrette), Mabel Adeane (comedienne), Dennis Martin (comedian), and Sydney Jerome (pianist).

The Quixotes.

At the Assembly Rooms, Salisbury, Mr. Bob Roberts presents The Quixotes on a return visit. A high-class, talented company include Mr. Bob Roberts, who is a host in himself. Mr. Jack Howard, baritone and banjo expert, is a great attraction; Dancisto proves himself to be a first-class artist; Miss Mena Stewart is a clever child mimic; Mr. Jack Clifford, pianist, deserves warm praise; Miss Maude Selkirk, flautist and piccolo soloist, receives much applause for her admirable playing; Miss Doris Lang's turn is much appreciated.

CONCERT PARTIES ON TOUR.

ARCADIANS, THE.—Mar. 20, Mechanics' Hall, Bradford.
BUSYBODIES.—Mar. 20, Lyric, Dinnington.
CIGARETTES, THE.—Mar. 20, Leas Pavilion, Folkestone.
ESCALADES.—Mar. 20, Picture Palace, Clown, Derbys.
FARCE.—Mar. 20, Central Hall, Hoylake.
GAY GONDOLIERS.—Mar. 20, Pavilion, Newbury.
HAZELS, THE.—Mar. 20, G., Abingdon.
LEADSWINGERS, THE.—Mar. 20, Imperial, Newton Abbott; 27, W.G., Teignmouth.
LIVE WIRES, THE.—Mar. 20, Playhouse, Fakenham.
MASKS AND FACES.—Mar. 20, O.H., Buxton.
NEW CADETS.—Mar. 20, Assembly Rooms, Chester; 27, Rusholme Pav., Manchester.
OPTIMISTS, THE.—Mar. 20, Pav., Derby.
ORANGE CLUB, THE.—Mar. 20, Assembly Rooms, Salisbury.
PRO RATAS, THE.—Mar. 20, Kinema, Cleethorpes.
QUAINTESQUES.—Mar. 20, Rushholme Pav., Manchester.
QUALITIES.—Mar. 20, Albert Hall, Stafford.
RAMBLERS, THE.—Mar. 20, Lyric, Hull.
RED MUSKETEERS.—Mar. 20, Co.-op. Hall, Loftus.
SCOTTISH CLANS.—Mar. 20, Emp., Newport.
SEVEN NOBODIES, THE.—Mar. 20, Palladium, Southport.
TALENT.—Mar. 20 Mem. Hall, Bowness-on-Windermere; 27, Mem. Hall, Bowness-on-Windermere.
VERSATILES, THE.—Mar. 20, Winter Gardens, Margate.
WIG-WAGS, THE.—Mar. 20, Hip., Ashford.



MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

UNLIKE the gentleman who knew the fact that the moon was made of green cheese because he had been to sea, I cannot faithfully describe the gowns which are worn in "Mayfair and Montmartre," because I have not yet witnessed that remarkable entertainment, which remains to me a pleasure to come in the near future. Meanwhile, it requires little imagination to understand how beautiful is the creation illustrated on this page, graced by Alice Delysia and owning Worth as author and designer.

"Sing it to Music" is enhanced by the apparition, and silver, pearl, and diamonds go to its decoration, with fine paste and the most gorgeous white ostrich feathers. What a headdress! And difficult to adjust, I should conjecture, while being inwardly assured of its exceeding becomingness, and understanding sympathetically that it should on no account be used as a model for a *matinée* hat!

ALICE DELYSIA IN "MAYFAIR AND MONTMARTRE."

Talking of *matinée* hats, I have news from Paris that a large simplicity is a distinguishing feature, and broad-brimmed satin or straw shadows the face, which is innocent of veil; the trimming may consist of wide ribbon or a wreath of flowers, but there are others of soft *crir* with upturned indented brims covered entirely with velvet flowers, and again there is welcome for lace upon hats, capital results being obtained from horsehair lace, and a notion deserving the adjective, "novel," shows glittering dragonflies caught in the meshes of this.

It must be stated immediately that for frocks and coat-frocks there is little diminution of favour shown to silk stockingette, the coarser, the more desirable; and the interweaving of a coloured stripe at the hem again appears popular.

But the most prominent feature of fashion is the sleeve. It is definitely obtrusive at its hem, which extends to a bell shape on all sorts of conditions of gowns, whether it be a suitable addendum or not; and besides the bell-shaped sleeve, the new gowns of all descriptions show sleeves differing in material from the dress they adorn. Huge sleeves of brocade in satin gowns, huge sleeves of satin in brocaded gowns, and georgette, georgette all the way, in combination with the yet adored *marocain crêpe*.

I have been doing my duty and pleasure by the theatres this week, being sentimentally tied to "The Wheel," and lured gladly to "The Enchanted Cottage," wherein Laura Cowie so heroically makes the great sacrifice of beauty, with a wholehearted good will. I do not believe I have ever seen equalled by any leading actress on the stage.

The best of these will permit a stray lock or a pinkened lip to give some hint of her chance of charm, but Laurie Cowie is uncompromising. She really looks a perfect fright in the first and last acts, and suiting the action to the fact, shuffles around in an awkward and dispirited fashion which is constantly the habit of the ugly and unnoticed woman.

However, she makes up for it to herself and others when she is dazzling in draped sapphire-blue velvet, crowned with an admirable *coiffure*, in those exquisite moments of transformation by the power of love.

Pinero has the great theme here, and his poignant words, as ever, wring the withers of me. He never writes anything, and never has, which does not bring the truth of sadness, sorrow and joy home.

It was a fine audience at the Duke of York's Theatre the afternoon I was there, and great good news that the demand for seats justifies extra performances.

The packed house was also the order at the Apollo Theatre, where James Bernard Fagan proves incontestably that really loving elderly husbands should not leave beautiful young wives lying about upon the hills of India.

However, Phyllis Neilson Terry justifies his trust in her ultimate denunciation, and I dare not allow myself to dwell upon eventualities in her less romantic future. Meanwhile, she remains to me one of the three best actresses, and even more than her beauty, the art of her charms me, and I am extremely conscious that in the last act she wore nice little dinner.

J. H. BARNES' JUBILEE MATINEE.

STAGE CAREER OF FIFTY YEARS.

An admirable actor, who has done credit to the British stage, and whose success has always been gained by conscientious, hard work, must feel a keen sense of gratification in the fact that his stage career extending over the long period of fifty years has not gone unrecognised by his colleagues in the profession. The testimonial matinée given on Friday at the Palace Theatre to Mr. J. H. Barnes in celebration of the fiftieth anniversary of his appearance as an actor, was an event of special interest in the theatrical world, and a varied programme, in which appeared the names of many of the leading artists of the day, attracted an audience which filled the house, and although no announcement was made from the stage, it is understood that about £750 was realised by the matinée.

Early in the afternoon was given a performance of the "Church" scene from "Much Ado About Nothing," with Miss Lillah McCarthy as a charming Beatrice and Mr. Matheson Lang as an admirable Benedick, ably supported by Misses Florence Saunders (Hero), Mona Wynne (Margaret), Ethel Carrington (Ursula), Messrs. James Dale (Claudio), Chas Thursby (Don Pedro), Halliwell Hobbes (Leonato), Campbell Fletcher (Don John), W. F. Grant (Friar), and Horton Cooper (Antonio).

In pleasant contrast was given later the amusing sketch "Elegant Edward," in which Sir Charles Hawtrey appeared once more in his delightful portrayal of the gentleman cracksman, with Mr. Edward Rigby as Burglar Bill and Miss Mildred Barnes (daughter of Mr. Barnes, who made her first appearance on the London stage) as Mrs. Treherne, the police officials being embodied by Messrs. Patrick Quill and Henry Scotter.

Mr. Barnes as Cardinal Wolsey.

When, on the rising of the curtain after an interval, Mr. Barnes was seen in the character of Cardinal Wolsey in the "Council Chamber" scene from "Henry VIII.," there was a prolonged outburst of applause, and this was renewed at the conclusion of this impressive scene. Mr. Barnes gave a remarkably dignified and deeply touching impersonation of the great Cardinal at the period of his decline from royal favour, and he received valuable support from Mr. Norman Forbes as Cromwell, with Messrs. Ion Swinley as the Duke of Norfolk, Granville Darling as the Earl of Suffolk, and Owen Cassidy as the Earl of Surrey.

A particularly notable performance was that of Miss Gladys Cooper as the wrongly suspected Dora, and Mr. Owen Nares as the distraught Julian in the powerful scene from the third act of "Diplomacy," each giving adequate expression to the tense feeling of the moment, and winning the enthusiastic applause of the house. The talented company of Co-optimists came last with a delightful, much appreciated selection from their repertoire.

The individual turns included Miss Ellen Terry, whose welcome was of the warmest possible character. After reciting the "Quality of Mercy" speech with her usual charm of manner, she delighted the audience by droll imitations of a lady amateur —"she was anything from 70 to 80 years old," remarked Miss Terry confidentially—who in America had sought her out to show how the Potion scene from "Romeo and Juliet" really ought to be played. Mr. Nelson Keys gave some impressions of ball-room dancers of to-day; Mr. Ben Davies sang three songs; Miss Madge Titheradge and Mr. Godfrey Tearle recited poems, both by Kipling; and Mr. Alfred Lister sang the comic ditty "Germs," each of these popular artists getting a good reception.

Reception on the Stage.

The matinée concluded with the reception on the stage of old comrades, associates, and friends of the beneficiare anxious to do honour to the occasion. Amongst these were mentioned by name Miss Jennie Lee, Miss Peggy O'Neil, and Mr. Alfred Bishop.

Mrs. Kendal had been selected as spokeswoman on this memorable occasion, and a happier selection could not have been made. After warmly congratulating Mr. Barnes, and wishing him all good fortune in the future, Mrs. Kendal continued: "Fifty years!—It is a long time. Surely you must have heard it remarked more than once during that period that actors and actresses were called vagrants and vagabonds. But what a change, nowadays the majority are dukes and duchesses. During that half-century you, with many others, must have sought encouragement from the Church and from Society—now the Church and Society seek encouragement from you. The theatre is very different from what it was when you began your career. It is a pleasant and delightful thing to know and feel that, after their Majesties and the Royal family, the theatre comes next in the heart of the British public, who have learned to love its charm, its variety, and to adore its generosity."

Mr. Barnes's Recollections.

Mr. Barnes expressed his deep gratitude for the sincerity and warmth of the welcome accorded him, and his thanks to all who had helped in that very successful entertainment. He claimed that during the whole of the fifty years of his stage career he had always respected the dignity of the great profession to which he belonged. He could also say that he had never before made a speech, never given interviews, never been photographed, never written letters to the Press, and never inspired newspaper paragraphs. Mr. Barnes gave some interesting details of his stage career, also mentioning some of the many distinguished actors and actresses with whom, both in this country and in America, he had from time to time been associated. He wishe dto deny the accuracy of the statement made some time ago that this was his farewell appearance; he hoped to remain for some time yet the public's faithful servant.

The afternoon's proceedings concluded with the singing of "Auld Lang Syne," in which the audience heartily joined.

'THE LASS O' LAUGHTER.'

At Leamington.

Sentimental Comedy, in Three Acts, by Edith Carter and Nan Marriott-Watson. Produced at the Theatre Royal, Leamington, on Monday, March 13.

Mary Sterling
Miss Nan Marriott-Watson
Ailsa Weyman .....Miss Edith Carter
Mrs. Nicholson
Miss Florence Marriott-Watson
Davie Nicholson ....Mr. Charles Burson
Sandy Macdougal
Mr. Harry G Johnson
Martin Cox and Richards
Mr. Tom Taylor-Vinson
Charles Dennis ..Mr. T Charles Conton
Hon. Jan Maxwell
Mr. Reginald Hastlay
Ronald, Earl Maxwell
Mr. Sidney Trevelyan

Once again Leamington was, on Monday, the 13th, asked to pass a verdict on another new production. It was a sympathetic audience which witnessed, with apparent delight, the initial performance of Edith Carter's and Nan Marriott-Watson's play, 'The Lass o' Laughter."

There is a suggestion of the Cinderella story about this clever play. A poor girl, despite the intolerable surroundings of a Scotch boarding-house, assumes an attitude of brightness. She is suddenly lifted from poverty to affluence, meeting her "fairy prince" in her palatial surroundings. To save his title and estates she sacrifices her newly-found wealth, but a rude shock awaits her, for on the day that she is to be married to her "dream-man" she discovers she is in a false position. However, despite the machinations of her former unscrupulous guardian, she finds happiness in the true love of the man she had once intended to benefit by the sacrifice of her money.

Around a simple framework has been woven a clever combination of sentiment and humour. It is indeed an old, old story delightfully reconstructed. Miss Marriott-Watson played the name-part, and cleverly realised to the full extent its many possibilities. Her co-authoress, Miss Carter, embodied admirably the less difficult rôle of Ailsa Weyman, but much of the success of Monday night's presentation was due to the brilliant interpretation of Mrs. Nicholson by Mrs. Marriott-Watson. The supporting company was an extremely capable one, and one and all the remaining members of the cast contributed in no mean measure towards the success.

The play was produced by Mr. Tom Reynolds and presented by Mr. F. Marriott-Watson.

Durham A.D and O.S.

As a result of the recent performance of "The Yeoman of the Guard" by the Durham Amateur Dramatic and Operatic Society at the Palace Theatre, Durham, the funds of the County Hospital will benefit by nearly £70. In addition to this donation, the society has contributed 12 guineas to the Hospitals Entertainment and Social Fund. Rehearsals of "Ruddigore" have commenced under the direction of the conductor, Mr G. Chandos Cradock.

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THEATRICAL GOSSIP.

Old Vic Reconstruction Fund — Actor and Rotarian — Art Triumphs over Weather.

Royal General Theatrical Fund.

Mr. Fred Terry will preside at the annual general meeting of the Royal General Theatrical Fund to be held at Goschen Buildings, on Friday, the 31st inst. at 12.30.

Old Vic. Reconstruction Fund.

Over £800 has now been collected in the Old Vic. on behalf of the Reconstruction Fund. These nightly collections were originally dropped after a fortnight's trial, but their discontinuance met with great protest from the audience, who begged to be asked to give. The Goldsmiths' Company have this week made a donation of £100, and Mr. G. Wills one of £50.

Actor and Rotarian.

At the Rotary Club luncheon, held at the Red House, Bath, last week, the President (Sir Harry Hatt) was in the chair, the speaker for the day being Lieut.-Commander Francis Cadogan. Amongst the visitors was Mr. Henry Baynton, the well-known Shakespearean actor, who is playing with his company at the Theatre Royal, and to whom the president extended a hearty welcome.

Mr. Baynton, who is a member of the Leeds Rotarian Club seconded a vote of thanks to Lieut.-Commander Francis Cadogan for his address. He said that as a Rotarian he generally attended a meeting every week, and had done so all over England. The movement had spread all over the countryside a tremendous spirit of good fellowship. Speaking of the breaking down of barriers between the church and the stage, Mr. Baynton mentioned that at Sheffield he had a parson friend who could not fill his church. As both were out for "service and not self," the parson asked him to come and read the lessons, which he did. The minister responded to his visit by coming to play a part in "As You Like It," and remarkably well did he acquit himself. Now, whenever he took a company to Sheffield, there was never a vacant seat in his theatre and his friend's church was also always full.

Good News of Miss Neilson.

We were delighted to learn from Mr. Fred Terry on meeting him at the O.P. Dinner, to his delightful daughter, Miss Phyllis Neilson-Terry, that Miss Julia Neilson (the charming and brilliant Mrs. Fred) is now recovering rapidly from her recent illness.

"A to Z."

The 200th performance of Andre Charlot's successful revue, "A to Z," takes place at the Prince of Wales' Theatre tonight (Wednesday). This bright and clever entertainment is proving to be one of the greatest attractions in town.

American Visitors.

"The Era" learns on enquiry at the London offices of the Cunard and White Star Line Companies that the bookings to London from New York during the coming season are very great. This means that there will be a large influx of visitors to London, which necessarily infers that theatrically there will be increased business during the summer months.

Miss Marion Terry.

Miss Marion Terry was unable to be present at the O.P. Club dinner to her niece (Miss Phyllis Neilson-Terry) on Sunday owing to having met with a slight accident.

James White's New Production.

Mr. James White intends as early as possible to produce, but not at Daly's, a new musical play in which Miss Lily St. John will take a principal part.

"We do not know yet when the play will be produced," said a representative of Mr. White yesterday. "We are looking for a theatre. That is all I can say. We should be delighted to tell everything about the show, but as yet we cannot until we secure a theatre."

Art Triumphs Over Weather.

During its tenth tour, recently finished, the Arts League of Service Dramatic Touring Company, and its audiences, have sampled the worst the British climate can do. Starting during the bitter cold of January's last week in the motor lorry, which transports them and their portable theatre to places off the railway map, this little band of ten professional players had travel mishaps to contend with as well as weather discomfort, but, in spite of difficulties, they "opened" at Ilkeston, well up to scheduled time. Fascinated with the freshness and charm of their show, Ilkeston folk followed them eagerly next night to Keighley, tramping the five miles back over the moors at dead of night in the pouring rain, and declaring, in spite of soak and shivers, that "it was well worth it." Those who know how it *can* rain on Yorkshire moors will appreciate this proof of enthusiasm.

The A.L.S. Company is now busy arranging its next tour, commencing mid April, in East Coast counties, and going on to the South-West of England. Applications for performances in those districts should be sent in at once to the Hon. Secretary, A.L.S., 1, Robert Street, London, W.C.2, as dates are rapidly filling up.

A Chance for the Unacted.

The Amateur Players' Club intend to give the unacted a chance of their plays being produced. In response to the suggestions which have appeared in the Press from time to time to the effect that the Club should devote attention to the question of the discovery of unknown dramatic authors and new, original plays, it has been decided to take up that challenge, and a scheme organised and adopted with that purpose in view.

A public meeting will be convened at an early date, when the scope and organisation of the scheme will be submitted. It is held "that such a scheme, when successful, must necessarily result in an increase of the avenues of employment for our professional brothers and sisters." It is also stated that the President of the Club, Mr. Louis N. Parker, is taking a keen personal interest in the scheme. Mr. C. Claxton Turner is Chairman of the Club's Productions Section.

Special Performance of "Peer Gynt."

The many, running into some thousands, who were unable to secure admission during the past fortnight for the performance of Ibsen's "Peer Gynt," at the Old Vic., will have an opportunity on Tuesday, April 4, of doing so. On that date a special performance will be given on behalf of the Old Vic. Reconstruction Fund. For this occasion, full West-End prices will be charged. Many famous people have already expressed their intention of being present, and early booking is advised.

In both "Peer Gynt" and "King Lear," which will be repeated on Monday, Wednesday and Friday evenings and Thursday matinée during the coming week, Russell Thorndike will play the title part.

"The Boatswain's Mate."

Thursday, March 30, witnesses the first performance at the Old Vic. of Dame Ethel Smyth's opera, "The Boatswain's Mate." The opera is to be repeated on Saturday at both matinée and evening shows, followed by Mascagni's "Cavalleria Rusticana."

R.A.M. Dramatic Students.

Two performances of "Two Gentlemen of Verona," one of Shakespeare's lesser-known plays, will be given by the dramatic students of the Royal Academy of Music tonight (Wednesday) and to-morrow, March 22 and 23 (under the direction of Mr. Acton Bond, Hon. R.A.M.), preceded by "The Maker of Dreams," by Oliphant Down. The cast will be changed for each performance.

A Co-operative Experiment.

An interesting experiment is being made at the Ambassadors' Theatre, Southend-on-Sea, where the members of the company appearing in "The Speckled Band" will share out at the end of the week, according to the takings, principals and all.

Carl Rosa Companies.

At Glasgow the Carl Rosa are still drawing excellent houses, some nights, in fact, reaching capacity business. A notable feature this visit is the constant interchange of artists between Glasgow, Manchester, and Newcastle, so that each town gets a share of all the talent that is going. The travelling is telling on many of the artists, however, and coughs and colds are prevalent. Mr. Wilson Thornton, now teaching music and voice production in Glasgow, has on several evenings come to the assistance of his old comrades in the "Rosa."

Nottingham Repertory Theatre.

This week, following a very successful production of "The Thief," the Misses Compton are reviving "Hobson's Choice," which did so well at the Repertory Theatre last summer.

A Coming Companion.

Another new play by the young author of "The Jeffersons" and "The Partners" will be shortly produced by Mr. Shine and the company at the New Brighton Winter Gardens. These two productions are visiting the Norwich Royal this week, with Torquay Royal, Hastings Gaiety, Woolwich Artillery Theatre, and Eastbourne to follow. Mr. Douglas informs us that he has Easter week unexpectedly open at the Winter Gardens, and also for his touring production, and that he will be pleased to hear from any manager who can arrange this important date.

Charles Windermere Repertory Co.

Charles Windermere will shortly start a repertory company of comedy and farce, including "The Headmaster," "Oh, Alexander," "Love In Idleness," "Jerry," "The Muddler," "Sarah Sleeps Out," and several new plays. The opening date will be at Eastbourne, where Mr. Windermere, by arrangement with H. Owen Taylor, the manager of the Pier Theatre, will run a season of four weeks, with Brighton and other towns to follow.

Henry Baynton at Bath.

Henry Baynton's return visit to Bath last week was a triumph of popularity for this young actor. At the end of the performance of "The Taming of the Shrew," at the Theatre Royal, on Wednesday evening, Mr. Henry Baynton paid a great compliment to the value of the appreciation of Bath audiences on a former visit. At the conclusion of the popular Shakespearian comedy there were loud calls for the principals, and Mr. Baynton and Miss Gertrude Gilbert, who played Katherina, had an enthusiastic reception. Miss Gilbert received a bouquet, and a further tribute was a laurel wreath, and she thanked the audience for their wonderful reception.

But Miss Gilbert's reply did not entirely satisfy the audience, who wished to hear a few words from Mr. Baynton. In a brief expression of thanks, that gentleman said that the appreciation of the Bath public when he appeared here some time previously in "The Melting Pot" had assisted him to mount several more rungs of the ladder of success. In reply to their appreciation, he tendered his audience, in Shakespearean phrase, "evermore thanks."

Shakespeare Festival at Plymouth

In spite of trade depression and consequent unemployment, the Shakespearean Festival at Plymouth by the Ben Greet and Esme Biddle Co. has been a marked success. Though there were not the very lengthy queues at the Theatre Royal that characterised former festivals, yet the houses were uniformly good, and in some cases crowded, the secondary and private schools being strongly represented at the matinées. The performances of the company were excellent, and the interpretations given of the various plays presented aroused much enthusiasm. The studies of Mr. Ben Greet and Miss Esme Biddle in the leading rôles were critically judged, and the verdict was one of high approbation.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

King and Keys.

It is interesting to note that the new Wimperis revue, "The Curate's Egg," which Nelson Keys was, at the moment of going to press, still determined to present clashfully at the Ambassadors to-night (Wednesday), has already been seen by the King and Queen. Anyhow, the chief scenes thereof were presented by Keys and Co. to Their Majesties towards the end of last week at a special soirée at a certain West End mansion.

Nelson as His Namesake.

Among the characters (nearly a dozen and a-half, he tells us) which "Bunch" will perform in this revue is a counterfeit presentment of Lord Nelson meeting Lady Hamilton, who is to be impersonated by Miss Irene Russell. N. K. also plays Adam to Miss Russell's Eve, and all the male characters in a skit on "The Bat." He will likewise enact a Chinese potentate, and several notabilities from the National Portrait Gallery.

A Comedian in a Clawhammer.

Meaning, of course, a swallow-tail coat and its other evening garment appurtenances, forming th esole costume which Seymour Hicks will wear in "The Man in Evening Dress," to be presented at the Garrick to-night, as per arrangements made some time before Nelson Keys accidentally selected the same date, too late (as he assures us) to alter it. Mr. Hicks tells us that this comedy (adapted by him from the French) contains "something for all tastes." Also that he has splendid acting opportunities in a very comical restaurant scene, wherein he depicts a rich man starving for a meal, and utterly unable to buy one!

Stanley Succeeds Stanley.

That excellent light comedian, Stanley Logan, is in the cast of "The Man in Evening Dress," owing to the deeply-regrettable fact that that other popular player, Stanley Brett, is very ill. Brett (who most people know, is Hicks's brother) was taken ill while playing the part on the recent tour of the play. Stanley Brett's many friends will earnestly wish him a speedy and complete recovery.

From, but Not Ex-Austen.

A dramatisation of Jane Austen's famous story, "Pride and Prejudice," has been prepared by Mr. and Mrs. J. C. Squire, and will be presented at a Palace Theatre matinée next Friday, in aid of the Bedford College for Women. A strong cast has been provided, so strong, indeed, that Ellen Terry will perform what is described as a "walking-on part." By the way, it would be interesting to learn what has become of Miss Rosina Filippi's dramatisation of this novel by the Great Jane.

A Double "Return."

When Miss Marie Löhr makes her welcome reappearance at her own theatre, the Globe (which will not be, we understand, till early autumn), she will choose for that purpose an adaptation from a French play called "La Retour." It will be entitled "The Return."

Another Revolution Drama.

It seems likely that we are soon to see—both on the stage and on the screen—a drama dealing with Citoyenne Charlotte Corday and her dealings with Citizen Marat.

Moor or Mandarin?

Matheson Lang has been contemplating sundry revivals, to be given at the New Theatre in due course. Out of two especial revivals he seems undecided at the moment which to choose, namely, "Othello" or "Mr. Wu."

A Juvenile Othello.

Basil Gill's very young son David—who is playing in "Blood and Sand" at the New Theatre, recently gave (with the consent and costumes of Matheson Lang) a special performance of "Othello" at Putney. Young Gill made quite a hit as the Moor.

Shakespeare Shows Looming.

Speaking of Shakespearean impersonations, we have reason to believe that playgoers will see, in due course, Miss Phyllis Neilson-Terry as Lady Macbeth, and even as Cressida, and, what is more, Harry Green as Shylock! H. G. tells us that this idea has been suggested to him by Ellen Terry, who was so delighted with his Yiddish performance in "Welcome Stranger" at the Lyric.

Monmouth Again Dramatised.

Another drama written around the Monmouth Rebellion is promised. It is the work of John Breasland, and will be presented by the Norwich Players at the local Maddermarket Theatre next Monday. The title is 'King Monmouth."

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"Larks and Lasses" and "Pop Goes the Weasel" are the respective registered titles of a couple of musical comedies of something of a revue type. The plays themselves will presently be seen.

A Doubly-Drawn Dryden.

At the Phœnix Society's performance of Dryden's blank-verse tragedy, "All for Love," at the Shaftesbury on Monday afternoon, we learned that the Phœnix have selected yet another play of that tremendous but turncoat author's for its next production, which is due in May. This next play is the poet-dramatist's comedy, "Amphitryon," which he drew partly from Plautus's comedy and partly from Molier's, both of the same name.

New Musical Comedy.

"The Kaleidoscope" is the title of a new musical comedy, which is to be produced at a South Coast theatre at the beginning of May. The book is by Mr Ian Davison, and the music by Mr. Leslie Smith. It will be in two acts, and the scene will be laid in Algeria, from which sunny clime Mr. Davison has just returned after a sojourn of some months studying local colour.

"Love Among the Paint Pots."

Miss Katharine Morris will shortly start a second tour with this charming comedy which met with such a favourable reception everywhere last autumn. A summer tour is being arranged, and the booking is in the hands of Mr. Arthur Knight who was so long business manager for Messrs. Murray, King, and Clark.

DEATH OF MAURICE E. BANDMAN.

Our readers will learn with much regret of the death of Maurice E. Bandman, who passed away of enteric at the Colonial Hospital, Gibraltar, on the 9th, at the age of 50. Mr. Bandman, who was the son of Mrs. Bandman Palmer, started his stage career as an actor, and before he was twenty played leading parts in his mother's company, including Romeo to Mrs. Bandman Palmer's Juliet. When he first went East he started a repertoire company at Gibraltar, and, in addition to being his own producer, played 39 leading parts in 13 weeks, surely a record. Among his favourite rôles were Garrick, Svengali, and Shylock.

MAURICE E BANDMAN.

His business growing so extensively, Mr. Bandman gave up acting and became a producer, sending companies all through the East, and linking up Egypt, India, the Malay States, China, and Japan, known as Bandman's Eastern Circuit. The fine plays and well-equipped companies he presented became famous in all parts of the world, many stars appearing under his management, and the Bandman Opera Company, with all the latest musical comedy successes, was exceedingly popular everywhere in the East.

In 1908 Mr. Bandman built the Empire Theatre, Calcutta, a beautiful theatre with forty boxes on the lines of the London Opera House. He also built a similar theatre in Bombay. He took the first English company to Japan, and had a wonderful reception at the Imperial Theatre, Tokio.

Mr. Bandman married, in 1913, Moyna Hill, and leaves a widow and three young children.

Presentation to Paul Gill.

At the close of Saturday's matinée performance of "Mixed Marriage" at the Ambassadors Theatre, Miss Sara Allgood, on behalf of the management, employees, and friends, presented Paul Gill with a handsome gold repeater watch, in recognition of his courtesy and past services on his retirement as acting manager.

Miss Billie Hill.

Miss Billie Hill's appearance in "Running Water," A. E. W. Mason's play, due at Wyndham's Theatre on April 5, will also be her debut on the legitimate stage. Miss Hill was last seen in London in the "straight lead" in "Pins and Needles" at the Gaiety Theatre.

"Running Water."

Mr. J. E. Vedrenne having released him in order that he may continue to appear under the auspices of another management, Mr. Eric Maturin will be replaced in "Running Water"—the A. E. W. Mason play due at Wyndham's Theatre on April 5—by Mr. Max Leeds. As has already been announced, Mr. Walter Hackett is to act as the producer of "Running Water," and thus for the first time produce a play that is not from his own pen. Miss Billie Hill and Messrs. Spencer Trevor, Edward Combermere, Wilfrid Seagram, Clifford Heatherley, and Tom Reynolds will be in support of Miss Edna Best and Mr. Gilbert Hare. The action of "Running Water" (founded on Mr. Mason's novel of that name) passes in London and the country.

THE INSANITARY THEATRE QUESTION.

A Provincial Manager's Views

Addressing a sanitary conference at Blackburn on Friday, Mr. Reginald Yorke, well known as manager of the Olympia Theatre in that town, said he had almost lived in theatres and cinemas during the last 25 years, and he declared that they were not the polluted places pessimists would have them believe. He had passed through the most severe epidemics without suffering at all. Some of his servants had been in his employ—and his father before him—for over 30 years, and had always enjoyed robust health. His father Mr. Harry Yorke, now 73, had been a theatre manager the greater part of his life, and had never been infected with any disease. There was an allegation of insanitary dressing-rooms in provincial theatres. He was not prepared to be dogmatic on the question, but certainly he had never seen them. Theatre dressing-rooms were not drawing-rooms, but due consideration was paid to their cleanliness at all times. He agreed that plans for future buildings should be passed by the medical officer as well as the surveyor, and probably this would come in time. The biggest enemy a manager could have was draught, and in this respect they had to use their experience and commonsense.

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O.P. CLUB DINNER TO MISS PHYLLIS NEILSON-TERRY.

"The Greatest Emotional Actress of Our Time."

FUTURE OF BRITISH DRAMA.

Members of the O.P. Club entertained Miss Phyllis Neilson-Terry on Sunday at dinner at the Hotel Cecil, to welcome her on her return to London.

There was a large gathering, among the guests being Mr. Fred Terry, who arrived towards the close of the evening, having come from Dublin, where he played last week. He received an ovation.

Sir Charles Higham, who presided, paid a graceful tribute to the work of Miss Phyllis Neilson-Terry, whom he described as the greatest emotional actress of our time. Before very long, he added, he had reason to believe that she would be our greatest tragedienne.

Among those present were Sir Albert Seymour, Mr. Thomas Downey (vice-chairman), Mr. and Mrs. J. Bernard Fagan, Mr. J. T. Grein, Col. E. Henry, Mr Carl Hentschel, Mr. Maurice Levy, Mr. Samuel Greenlees, Mr. Cecil King, Mr. Basil Gill, Mr. Maitland Marshall, Mr. and Mrs. Hubert Bath, Mr. J. B. Simmons, Mr. and Mrs. W. Darnell, Mr L. H. Williams, and Commander Whitworth, and many ladies.

In proposing the toast of Miss Phyllis Neilson-Terry, Sir Charles Higham paid a tribute to her great genius. He said he was glad to see that drama had come back to its own. The finest thing they could do would be to get more people into the theatres and the cinemas, because if they were made happy for an hour all the better the next day would they be able to do their work. He was an infinitely better man that day because he witnessed the performance of "The Wheel" the previous night. He was only a layman. Were he a critic possibly everybody would disagree with him. (Laughter.) Critics were like Lord Chancellors and after-dinner speakers—(laughter)—they sometimes get a liver. (Laughter.) But theatres should welcome the critics at all times, because, first of all, from them the theatres got more free advertisement than any other professional business in the world. (Hear, hear.)

Critics Human Beings.

Newspapers gave columns and columns to the theatres. Critics who were men of great experience were sent to judge the merits or demerits of a play. They were human beings, and were honest and sincere. They must not get rid of the critic for it was the critic that made them what they were.

Their guest that evening had recently come back to London, and they were proud to welcome her home (Applause.) She came from a great family of actors and actresses, and at the moment was the greatest emotional actress of our time. And he had reason to believe that before long she would be our greatest tragedienne. (Applause.)

"I have asked her if there is anything she does not do, and this is what she says: 'I do not drink, I do not smoke, I do not play golf—I do nothing except be with my husband and work with my art.'"

"Good gracious! Here is a young woman who loves being married, and loves her work, too," commented Sir Charles amid loud laughter

"She was one of the most talented women in London, and he asked them to drink to her long life, and to express the hope that in the not far distant future it might be their privilege to greet from the stalls, the pit, or the gallery at our London theatres, not only the greatest tragedienne of our time, but the greatest tragedienne of all times." (Loud applause.)

Miss Neilson-Terry's Speech.

Miss Neilson-Terry, in a happy little speech, expressed thanks for the sweet words that had been said about her. She referred to her tour in Canada and America, and said she had everywhere met with a great reception. She would never forget the hospitality that had been given to her. In America she had her ups and downs, but whether she had a success or a failure she always felt, if not exactly at home, that she was with cousins. When she came back to England she toured the provinces and made great friends there also. (Applause.) A few weeks ago she came back to London, and she had received a lovely welcome from all—including the critics. (Applause.) She hoped one day to deserve it, and that she would remain in London for many years.

"As a matter of fact, I have been very bold," she added. "I have taken a theatre for quite a considerable time—(hear, hear)—and I hope my venture will meet with the same approval as, I trust, my first production of Mr. Fagan's great play has done. I hope to have more of Mr. Fagan's plays." (Loud applause.)

British Drama Best in the World.

Mr. J. T. Grein submitted the toast of "The Drama." The British public, he said, was the best in the world, and he advised the members of the profession to trust the public, and not treat them like children. The British drama, too, was the best in the world, and it would continue to live. (Applause.)

In responding, Mr. J. Bernard Fagan said he was very pleased to be Miss Neilson-Terry's first author in her new venture. When he wrote the play his wife said to him that the ideal woman for the part of Ruth was Miss Phyllis Neilson-Terry. At that time, however, she was just going on her American tour, and could not accept the play. Now she was presenting it with great success. (Applause.) He was very grateful to her.

Asking the question, what is wrong with the theatre of to-day, Mr. Fagan said, amid laughter, that there must be something wrong because everybody was saying there was. Newspapers were full of articles on the subject; professors lectured upon it, and were calling for societies for the encouragement of the drama; and the critics were writing about it.

Temporary Obstacles.

"I think what is wrong with the theatre is what is wrong with the whole country—that we are suffering from after-the-war effects. I think really one fundamental thing that is wrong with the drama is finance. I think it is true that more money is lost in the theatre to-day than is made in it. But this is a passing phase, and I feel confident that so long as we have young actors and actresses like our guest, British drama will surmount the temporary obstacles that at the moment impeded its upward progress." (Applause.)

There was a great neglect of material for plays. There were three or four good British dramatists who could be counted on to give them great plays. Then if England were deficient of good dramatists they had the dramatists of the whole world to draw upon.

Mr. Carl Hentschel proposed a vote of thanks to Sir Charles Higham, M.P., for presiding. Sir Charles replied.

During the evening an excellent musical programme was gone through, the artists being Miss Florence Parbury, Miss Dorothy Gill, Miss Margaret Hayward, Mr. Hubert Bath (who was the accompanist), Mr. Hayden Coffin (whose last song was the famous "Queen of My Heart," which he sung by special request), Mr. F. C. Sterndale Bennett, and Mr Bryn Gwyn.

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THE CAMPAIGN AGAINST THE TAX.

MR. ALBERT VOYCE AT GLASGOW.

INCREASING ACTIVITY.

The fight against the tax becomes increasingly active and the meetings which are being held throughout the country show a wonderful unanimity for abolition.

We devote space this week to a number of the more important of these gatherings. The steps which are being taken to bring the question to the direct attention of M.P.s are specially commendable in view of the present political situation.

SHOWMEN AND THE TAX.

Mr. John B. Purchase recently wrote to Colonel Grant Morden, M.P., the member for Brentford, where he resides, asking for assistance in reference to the Entertainment Tax. He suggests that other showmen, most of whom are voters, should do likewise.

The following is the text of Mr. Purchase's letter:—

I, being an elector for your Parliamentary division, beg to ask you if you would support the petition which may be brought forward on behalf of the Showman's Guild of Great Britain and Ireland to the House of Commons.

The object is to abolish the entertainment tax on small showmen attending fairs, flower shows, carnivals, etc. I might say that many are ex-service men and since returning to their civil business have been through some very hard times. It is suggested that all admission up to and including 2d. (twopence) should be free from this tax.

Writing from the House of Commons, Col. Grant Morden replied:—

Dear Sir,—I duly received your letter and will be very glad to support the petition you propose bringing in on behalf of the Showman's Guild of Great Britain and Ireland.

THE MEETINGS.

THE GLASGOW MEETING.

Mr. Albert Voyce's Address.

A largely attended mass meeting was held in the Pavilion Theatre, Glasgow, on Sunday evening, presided over by Mr. Ritson Bennell (chairman of the Scottish Branch of the C.E.A.), while among those on the platform were Mr. A. E. Newbould, M.P. (past-president of the Cinematograph Exhibitors' Association), Mr. Albert Voyce (representing the Variety Artists' Federation), Mr. George Westland (Scottish organiser of the Variety Artists' Federation), Bailie James Welsh and Bailie P. J. Dollan (representing the Glasgow Corporation), Mr. J. J. Bennell (past-president of the Scottish Branch of the C.E.A.), Councillor Higgins (as representing the Electrical Trades Union), and Mr. W. Murdoch (representing the Amalgamated Musicians Union).

Mr. Albert Voyce—who received an ovation on rising—recalled that the Entertainment Tax had been first imposed as a war measure under very serious and difficult circumstances, and every section of the entertainment industry had shown its usual generosity. They removed from the path of the Government as many difficulties as possible, while they even went so far as to engage extra clerical labour in order to prepare and collate figures relative to the collection of the tax. In the days before the war people went to the theatre, the music hall and the picture house in search of change and rest, but to-day the position was reversed—to-day it was the Government that got the change and the proprietors got the rest. (Laughter.) There were more actors, more music hall performers, more British screen artists unemployed in this country to-day than he (the speaker) had ever known, and he was able to speak as one who had been connected with the entertainment industry as a music hall artist for thirty years. He had never known such a period of disaster and distress in the profession as existed at the present moment. This had been largely brought about by the incidence of the Entertainment Tax.

The official figures for the 1920-1921 period, showed that the amount collected in tax was sufficient to establish a dozen new and gigantic variety circuits, enough to give work annually to many thousand employees and a large army of variety artists, as well as musicians—that, of course, by way of illustrating how much the Government was taking out of the entertainment industry by way of tax.

It was true that the Government expected the public to pay this tax, but the public had also to pay to see the show, and nobody could see the show until he or she had first of all paid the tax. That was why so many of the old-time entertainment patrons did not go to see the shows nowadays, because they believed that they were already overtaxed in other directions, and the entertainment profession was suffering accordingly. Owing to the disastrous effects of this tax, dozens of the smaller theatres throughout the country had been closed; scores of small touring companies were no longer on the road; and thousands of actors and musical artists were out of work. The incidence of this tax was also a very vital point, because statistics showed that the tax placed a heavier burden on the occupants of the cheaper seats; in other words, the working-class patrons of entertainments.

This tax meant that from 20 to 25 per cent. of the receipts of entertainment houses were swallowed up by the Entertainment Tax, and this, among other things, had the effect of lessening the earning capacity of everybody engaged in the industry. It meant that out of every £1,000 taken at the door, anything from £200 to £250 was commandeered by the Government, and he thought they would all agree that it was most unfair that the entertainment industry should be called upon to bear a burden of taxation which was out of all proportion to the burden borne by the other industries. (Applause.)

The following resolution was unanimously carried:—

This meeting of employers and employees, shareholders and others interested in the entertainment business and allied industries in Glasgow and the West of Scotland, view with alarm the position created by the continuance of the Entertainment Tax, and, in order to avoid the loss of the large sums of capital invested, the increase of unemployment, and the public inconvenience which would result from the closing down of numerous entertainment enterprises, urge upon the Government the importance of the immediate abolition of this crushing burden.

It was decided to send a copy of the resolution to the Prime Minister, the Chancellor, the Secretary for Scotland, the members of the Cabinet, and all the Scottish members of Parliament.

Following upon the various speeches, questions were invited from the body of the hall, and several members of the public took the opportunity of asking whether, in the event of the Entertainment Tax being removed, the public would get a corresponding benefit as far as a reduction in prices were concerned.

Mr. Voyce (replying to this question on behalf of the V.A.F.) answered that, as far as the music halls were concerned, if they abolished the Entertainment Tax the charges of admission would certainly come down, and this would lead to a revival of popular entertainment at popular prices. (Loud applause.) Candidly, they of the Variety Artists' Federation—the membership of which was 5,000 strong and included the cream of the profession—were most anxious to see prices coming down, because they were convinced that, if such price reduction could be brought about, the variety business would flourish as it did of yore. In the entertainment business success depended to a great extent in the state of the trade in other industries, and, if there was a slump in trade generally, such a profession must necessarily suffer. Regarding the question of music hall circuits which were still able to pay dividends, Mr. Voyce pointed out that the majority of variety theatres this year had paid dividends out of surplus carried over from the previous year.

Mr. Newbould also spoke on behalf of the cinema industry.

KENTISH EXHIBITORS MEETING.

A meeting of those interested in the cinema industry in Kent was held at St. George's Theatre, Canterbury. Councillor R. V. Crow, of Margate, presided, and was supported by Mr. Sumner Jones (Newcastle-on-Tyne), Mr. J. H. Wills, Mr. C. E. Kingsford, Mr. Ben Twyman, Mr. F. W. Martin, Mr. S. M. Burton, Mr. A. B. Deakin, Mr. F. H. Dore, Mr. W. Manwaring, Mr. A. G. Baker, Mr. E. R. Crow, Mr. F. Noakes, of Canterbury, and Mr. A Eley (secretary Kent County Branch C.E.A.), of Chatham, Mr. Coleman Goodman, O.B.E., of Gillingham. Mr. Fred Fumagalli (Broadstairs), and Mr. H. G. Croneen (Chatham) were among others present.

The chairman explained that the meeting had been called to support wholeheartedly the campaign of the Cinematograph Tax Abolition Committee.

Mr. Sumner Jones, chairman of the Consolidated Cinemas, Ltd., said he felt convinced that if the Government and the Chancellor knew the truth they could not fail to relieve the industry of that tax which was practically crushing it out of existence. When it was first imposed there was a false prosperity. He did not blame the Government for putting on the tax at the time, for it was right that the people, if they could afford to enjoy themselves, should pay a little bit to help the country in its tremendous struggle. But as time had gone on the tax had gradually fallen on the shoulders of the unfortunate exhibitor. The public had pushed the weight of the tax on to the exhibitors by going to cheaper seats, and a man who used to have a shilling seat with a fourpenny tax now went to a ninepenny seat with a threepenny tax, and the result was the proprietor lost on it, and so it went on right through; but, on the other hand, the expenses had increased enormously, and the running expenses were higher than the receipts when the tax was deducted. As a result cinema proprietors were running at a weekly loss, and out of 3,700 cinema theatres in the country he should say at least 3,000 or more were running at a loss. There were just a few which were still carrying on without loss because of their exceptional positions. He believed the best way to prove their case was to show facts and figures. He knew for an absolute fact that at this moment there were 700 cinemas in this country that were absolutely insolvent, and were owing large sums of money to the film renters. Unless the tax was abolished those 700 cinemas must smash, and a very large proportion of the 3,700 cinemas in the country were on their last legs.

Mr. J. H. Wills (vice-chairman Kent Branch of the Cinematograph Association, managing director of the St. George's Cinema Co., Canterbury, and chairman of the Kent Films Motor Transport Co., Ltd.), said wealthy people who could still afford to frequent West End places of amusement paid about half of the percentage to the Exchequer in taxation that the average patron of the cinema paid. On every sixpenny seat the tax represented 25 per cent., but on a 2s. seat the tax was only 11 per cent. Between 1914 and the present day the average increase in admission prices from the point of view of the exhibitor was only about 30 per cent., while running costs were up from 100 to 150 per cent. To renting concerns at the present moment there was over £400,000 due from exhibitors unable to meet liabilities. That was three times the amount outstanding last year.

An executive committee to look after the interests of the Kent exhibitors was appointed to consist of Mr. Crow, Mr. Eley, Mr. Wills, Mr. Croneen, and Mr. Fumagalli.

LEICESTER FIGHTING THE TAX

There was a good attendance of proprietors and managers of the entertainment world at a special meeting on Friday last, at the Cinema-de-Luxe, Leicester.

Mr. Roland M. Wright, who presided said the tax was a gross injustice to all amusement houses.

Mr. Philip Joseph, in the course of an able speech, mentioned a concern, consisting of 34 theatres, which showed a profit of £176,000, while tax amounted to £164,000—the result being a net profit of £12,000 on a capital of over two million. Another group of 20 theatres had made a gross profit of £35,300 on a year's training, and after deducting £78,800 tax, the profit had been turned into a loss of £43,500. Another hall with a gross profit of £6,300, after paying a tax of £7,800, made a loss of a loss of £4,000, and no less than £1,500 had to be paid as tax on their entertainments in the parks.

There was another concern that made a lose of over £13,000, and had to pay £45,000 tax. A very great number of concerns who are paying the tax will have to close down unless the tax is taken off.

In 1920 there were no fewer than 184 applications before the Kinematograph Renters Society, from exhibitors who were seeking relief in respect of contracts into which they had entered for the hire of films, and over £10,000 was written off in respect of such of those applications as were granted, whilst, at the present time the amount overdue on Renters accounts was over £400,000.

Mr. Peter Hodge, Secretary of the Leicester City Football Club, said they were in a different position to the picture houses, music halls, and theatres. If the tax was abolished the club would have to reduce charges, and he thought the picture houses and other amusement houses should meet the people in some way.

The chairman said there would undoubtedly be a revision of prices. They ought to get the public on their side.

The following were appointed on the committee: Messrs. Roland M. Wright, Trueman Towers, Senior, Philip Joseph, George Smith (Wigston), Harry Jennings (Market Harborough), F. C. Grimsley (Anstey), H. S. Cooper (Earl Shilton), and Oliver Rogers as secretary.

The following resolution was carried unanimously:—

"That this meeting, owing to the present financial position brought about by the continuance of the Eentertainment Tax, and in order to avoid complete disaster, urges that steps be taken immediately to bring about the complete abolition of the tax at the earliest possible moment."

It was decided to send the resolution to the Chancellor.

BRISTOL CONDEMNS THE TAX.

At a mass meeting of Bristol exhibitors held at the Royal Hotel Mr. A. B. Atkinson, chairman of the Bristol and West of England branch of the C.E.A., who presided, said some concession was absolutely necessary to make the cinema industry prosperous.

Mr. A. E. Newbould, M.P., said a great deal of interest had been aroused in the House of Commons by the campaign, and quite a lot of members of Parliament had asked him about the tax. Some had said that exhibitors did not pay the tax, and had asked why they were complaining. He maintained that at present the exhibitor did pay. The public had four different ways to make the exhibitor bear the burden of the tax. They could cease to attend, they could go into lower-priced seats, they could go less frequently, and they could combine the last two—go into lower-priced seats and go less frequently. He contended that the population of the country to-day had taken one or other of these courses, and of the loss incurred by the public going into cheaper seats 90 per cent. fell on the exhibitor and only 10 per cent. on the Exchequer. The tax was not a fair tax; the exhibitor could not either raise or lower the price of his seats.

Dealing with the matter of deputations, he said he hoped to see the outer lobby of the House of Commons full of deputations from the branches all over the country seeking interviews with their members. In this way they would get them interested, and when the Chancellor, who was at present marking time, found pressure being brought to bear upon him, their case would be won.

There was one question which was causing a good deal of controversy, and that was, if the tax was abolished, should they reduce the price of their seats? Some exhibitors said they would and some said they would not. He thought it was a question which should be left to the individual exhibitor.

Resolutions Passed.

Mr. George Rees moved the following resolution, which was seconded by Mr. H. V. Gully and carried unanimously:—

This meeting of exhibitors and film renters views with alarm the present financial position brought about by the continuance of the Entertainment Tax, and, in order to avoid complete disaster, urges that steps be taken immediately to bring about the complete abolition of the tax at the earliest possible moment. Further, the meeing pledges itself to give all possible assistance, financial or otherwise, in order to accomplish this object.

Messrs. A. B. Atkinson, H. Tomkins, and G. Rees were appointed to act as a deputation to visit London.

DEVON AND CORNWALL MEETING.

A mass meeting of members of the Devon and Cornwall Branch of the C.E.A., together with non-member exhibitors, and including representatives from Exeter, Torquay and other places, as well as a full attendance from Plymouth, was held at Plymouth on March 17.

Mr. M. Gilpin (Plymouth) presided, and the secretary (Mr. C. Halderson Rundle) reported that he had circularised the exhibitors and asked them to approach their M.P.s with a view to getting their support. He had also asked the aid of the Plymouth M.P.s, and Lady Astor had requested further information and promised to give full consideration. Sir A Shirley Benn, M.P., and Sir Clement Kinloch-Cooke, M.P., had also promised consideration.

Mrs. Williams (Exeter) was asked to write Sir Robert Newman, M.P., who last year opposed the amendment for a revision of the tax, giving him details to enlighten him on the subject of the unfair incidence of the tax. She is also to invite the co-operation of the other Exeter exhibitors, while Mr. C. Budge is to approach Mr. Chas. Williams, M.P. for the constituency in which Mr. Budge has two cinemas. Mr. Williams was another of the members who voted against the revision of the tax.

Moved by Mr. Harcourt and seconded by Mr. Scawn, it was resolved that this meeting of exhibitors protest against the continued injustice of the Entertainments Tax and demands its abolition. This resolution is to be sent to the Chancellor and all the M.P.s for Devon and Cornwall.

Mr. Harcourt (Plymouth) and Mr. J. P. Moore (Torquay) were asked to represent Devon and Cornwall on the deputation to the Chancellor.

MEETING AT HULL.

At a meeting held at the Grosvenor Hotel, Hull, Mr. H. V. Evans, the hon. secretary of the Hull and District branch of the Cinema Exhibitors' Association, reported upon the recent conference in London. In view of the present state of the cinemas, the abolition of the entertainment tax would not warrant an immediate reduction of prices, he said. It would hasten the time when a reduction would be possible. The tax was introduced as a war-time measure, and it was unfair to shackle the entertainment business with it now.

On the motion of Councillor Wheeldon, seconded by Mr. T. Dewhirst, the following resolution was passed:—

"That this meeting, representing exhibitors, film renters, and manufacturers, view with alarm the present financial position brought about by the continuance of the entertainment tax, and in order to avoid complete disaster, urges that steps be taken immediately to bring about the complete abolition of the tax at the earliest possible moment. Furthermore, the meeting pledges itself to give all possible assistance, financial or otherwise, in order to accomplish the object."

FURTHER FIGURES AND OPINIONS.

TAX IN EXCESS OF LOSS.

REF. NO. E. 293.

Amount paid in tax, four months ending Dec. 31, 1921	£91	9	1
Excess over loss, four months ending Dec. 31, 1921	41	3	2

Tax makes all the difference between working at a loss and being able to pay your way. Previous proprietor bankrupt.

REF. NO. E 294 (LINCOLNSHIRE).

Amount paid in tax	£7,800	0	0
Excess over year's loss	about £600	0	0

But for tax believe our audiences would have been larger.

REF. NO. E 295 (DEVON).

Amount paid in tax	£310	0	0
Excess over year's loss	276	0	0

Tax has affected business most adversely.

NEWSPAPER PRESS FUND.

Lord Leverhulme will preside at the annual dinner of the Newspaper Press Fund, to be held at the Hotel Victoria, Northumberland Avenue, on Thursday evening, April 27. In an appeal which he has issued on behalf of the Fund he states that it wa to help the journalist who has fallen on evil days and the widow and children he may leave behind unprovided for that the Newspaper Press Fund was founded in 1864, and for nearly 60 years it has done splendid work in relieving sickness and want among the journalistic profession. Last year, owing to the general depression, the claims were exceptionally heavy, and the Fund distributed in grants and pensions the record sum of over £10,000. The regular income from members' subscriptions and interest on investments covers less than half this sum, and if it is to meet the calls upon it, to say nothing of extending its beneficent operations, a large amount of money has to be found from outside sources every year.

With the "domestic" problem far from being solved and the necessity to send away from home a large portion of the weekly wash, householders and others are in desperate need of anything that will tend to reduce laundry bills to the lowest possible minimum. This can be done to a certain extent by taking steps to ensure the safe return of each article from the regions of soap and water. Careful economists realise that a reliable marking-ink is their only hope, and there is not one better to be obtained than the John Bond "Crystal Palace" marking ink, which has a reputation of centuries' standing. It is obtainable in includes a special pen and linen stretcher), convenient 6d. or 1s. sizes (the latter also or in larger sizes if necessary, in either a form which requires heat or the new non-heat variety.

"NIGHTIE-NIGHTIE" REVIVED.

Merry Farce at the Shaftesbury.

Compensation for the failure of his latest production should be found by Mr. Percy Hutchison in his revival of "Nightie-Night" at the Shaftesbury, for on Saturday the house resounded with spontaneous laughter throughout the evening. The funny situations which arise out of the endeavour of a young husband to reunite a recently wedded couple temporarily estranged, and the ignominy to which he is subjected at the hands of his friends, are supplemented by lines of the most diverting character, the humour of which it is impossible to resist.

Mr. Percy Hutchison is seen again as the harassed Billy Moffat, and loses no opportunity of making mirth. Miss Dorothy Minto is happily available for her former part of Trixie Lorraine, around whom all the trouble revolves, and her sparkling vivacity is employed to excellent purpose. Miss Elsie Stranack quite justifies her promotion to the part of Mollie Moffat, originally played by Miss Evelyn Laye, her ingeniousness and charm making her an ideal representative of the part. Mr. King Fordham is the smart Yankee to the life as Jimmie Blythe, and Miss Joan Chaloner as the interfering sister acts with effect, and Mr. J. Cranstoun Nevill as the precocious youth Philip Burton renders invaluable aid to the fun. Mr. Bryan Powley as the Doctor, Miss Rita Otway as the maid, and Mr. Donald Walcott complete a flawless cast.

"Master Wayfarer," which preceded the principal piece, gave an opportunity of welcoming back to the London stage Mr. Hayden Coffin, who, in the title-rôle, both acted and sang with charm, and was called before the curtain.

At the end, in response to repeated recalls, Mr. Hutchison thanked the house for the reception given to the farce, and added an appreciation of the way in which Mr. Coffin had been received.

THE PHŒNIX.

Dryden's "All for Love" Revived.

The first quarto publication of Dryden's tragedy, "All for Love; or the World Well Lost," was quite frank in its description of the play. It was "written in imitation of Shakespeare's stile." That it was a great success when produced at the Theatre Royal, Drury Lane, in the winter of 1677 is apparent, and it appears to have found favour in the theatre for about a hundred years. Thence its appearances became much less frequent. In 1813 parts of the Dryden play were introduced into a revival of "Anthony and Cleopatra," a mixture which must have shown up the weaknesses of the former when brought into juxtaposition with Shakespeare's magnificent forerunner. But for "Anthony and Cleopatra" "All for Love" might have claimed more attention, but much of it is fairly tawdry stuff compared with Shakespeare. Dryden's Anthony is an unconvincing creature entirely lacking in dignity, and with only the remotest sense of the honour he rants about. Cleopatra is a finer creation, and there are one or two exceptionally dramatic scenes; but the last act is protracted beyond endurance. In fact, the long preparation for the inevitable death scene was exceedingly tedious on Sunday night, when the play was presented by the Phœnix at the Shaftesbury Theatre.

The production is another splendid affair for the Phœnix Society, which is to be congratulated upon the clever way it captured what was probably the Restoration feeling of the play. We admired their decision to dress the characters in the conventional Restoration costumes—that is, the sort of dresses that were worn when the play was first produced. These set the right key to the performance. The acting was excellent, and Mr. Ion Swinley, who goes from success to success in these Phœnix shows, gave a splendid performance as Anthony. The casting of Miss Edith Evans as Cleopatra was most interesting, and her acting was extremely good throughout. It had subtlety and force, but lacked the touch of the siren that seems to be so essential to the character. Good work was done by Miss Edith O'Malley and Mr. Campbell Fletcher, and a clever character study came from Mr. Felix Aylmer, who played the sinister eunuch Alexas. The prologue was delightfully spoken by Mr. William Armstrong. The very modern dance introduced into the third act seemed out of place in a Restoration tragedy, otherwise Miss Edith Craig's production left nothing to be desired.

"THE DUKE OF DUDULAR."

First Performance in England.

Originally written and played by the men of the Salonica Army, after the Armistice with the Bulgarians, "The Duke of Dudular" was performed last week in Brighton, by a clever company, chosen from the pupils of Madame Alice Cook, with Mr. Bert White, the well-known comedian, in the title rôle. It is a really pretty musical fantasy, in which Percy Ponting, a sufferer from the "Balkan Tap," is by some mysterious means transformed into the exalted personage known as the "Duke of Dudular." There was plenty of charming singing and tuneful interludes, and the clever artists gave an excellent account of themselves. Mention must be made of Mr. Harry Steers, who played the part of the banished King, most successfully, and found opportunity for the display of his fine voice. Miss Marjorie Morton was capital as Mrs. Mount Stewart Montague, and Miss Winifred Morley as the Duke's sister. As "bearer of the Royal fly-whisk" Mr. Dennis Woodley made a good impression.

The minor parts were all efficiently filled and there was a bevy of charming chorus girls. New numbers written specially by Madame Cook were introduced, and the piece, which caused roars of laughter, was warmly received.

"THE SILVER BOX."

At the Court.

Originally produced at the Court in the famous Vedrenne-Barker days, "The Silver Box" was revived at the Sloan Square Theatre on Monday last. In every way it is the best of the plays seen up to now in the Galsworthy cycle, and it is possibly the finest piece of dramatic writing that Mr. Galsworthy has given the theatre. It is a masterpiece of economy, and rarely have so many finely-drawn, deftly-written pieces of characterisation been so perfectly welded into a short three-act play. The story moves so surely, there is not a superfluous line, yet every part, down to the butler, stands out clearly and certainly. The play is purposeful, of course, but the scales are very carefully held. The rich stand condemned, and the weight of the law is on their side, yet even in the unrelenting Mrs. Barthwick, with all her narrowness and flint-like morality, the touch of humanity is found. The Jones' children's sobbing outside the house may be a piece of theatricalism, but it does effectively help to balance the character of Mrs. Barthwick.

Except that the Court scene was somewhat rough and ready in regard to details, the production was exceedingly good. The acting is certainly the best seen in the present season. The outstanding success of the evening was Miss Louise Hampton's acting as Mrs. Jones. It was a superb performance, and one cannot remember that Miss Ada King gave a finer study than Monday's picture of this poor, wistful mother, whose pathos and vague forbearance is a lasting thing to recall. Mr. Leslie Banks gave a vigorous piece of acting as Jones, and the second best performance in the play was Miss Auriol Lee's carefully-studied Unknown Lady. It was the character down to the tiniest movement and inflexion to the life. Mr. Arthur Whitby inclined slightly to exaggerate the pomposness and discomfiture of Mr. Barthwick, although in itself it was a delightful piece of acting. Miss Margaret Carter was good as Mrs. Barthwick, and Mr. Hugh Wakefield played very capably as the son. Mr. F. B. J. Sharp gave another of his clear-up, originally conceived studies as Roper, the Bathwicks' solicitor. Smaller parts were handled well, and Mr. Douglas Jefferies deserves special commendation for his acting as Marlow, the manservant.

PAX ROBERTSON SALON.

Strindberg's "Easter."

It is almost impossible to associate such a simple-minded little play (for it is that despite a mass of very involved symbolism) with the author of "The Father" and "Fraulein Julie," two of the most brutal tragedies of modern times. The explanation is, of course, that "Easter," like "Advent"—which was produced recently at the Old Vic.—was written after Strindberg's conversion to Christianity. His fierce misogyny had given place to an almost touching respect for womanhood. In "Easter" the "insane" daughter is a seer, and it is her brother who is a pig-headed, resentful boor, and whose ingratitude to the creditor and his own fiancée would have prevented the incoming of the Easter Day resurrection of Goodwill.

The moral of the play is that we reap what we sow—not only the evil, but the good. The father of the family is in prison for embezzlement, and he and his family on the woeful Good Friday are reaping the results of the evil; but a good deed performed by the father forty years before saves the family from further disgrace. The creditor forgives the last debt; the daughter is not sent to prison for taking the Easter lily (because her motives were pure and beautiful), and the son is reunited to his sweetheart.

Miss Pax Robertson has another interesting discovery to her credit in "Easter," and she is to be congratulated upon her acting as the "lunatic" girl. It was a strangely beautiful little study. The two other female parts were well played by Miss Catherine Robertson and Miss Catherine Lewis. If only Miss Pax Robertson could find one or two good male actors to support her! The men are always the weak points in her productions. Mr. Gerald Jerome acted fairly well as Lindquist, but the other two parts were poorly acted.

The next performance of the Pax Robertson Salon is on April 16, when plays by Bjornson and Strindberg will be given.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Harry Randall, Wednesday, March 22.
Ruth Vincent, Wednesday, March 22.
E. Barwick, Wednesday, March 22.
Syd Walker, Wednesday, March 22.
Leslie Hogben, Wednesday, March 22
Gilbert Hare, Thursday, March 23.
Mrs. J. J. Ellis, Thursday, March 23.
Mardo Elliston, Thursday, March 23.
Charles Harrington, Friday, March 24.
A. Bertram, Friday, March 24
Marie Brett, Friday, March 24.
John Le Hay, Saturday, March 25.
Tom Woottwell, Saturday, March 25.
Florence Lloyd, Saturday, March 25.
Doris Brookes, Saturday, March 25.
Alexia Bassian, Saturday, March 25.
Emelie Polini, Saturday, March 25.
Haydn Wood, Saturday, March 25.
Ronald Squire, Saturday, March 25
J. Robert Hale, Saturday, March 25.
Sir Gerald Du Maurier, Sunday, March 26
J. Ansell, Sunday, March 26.
Albert de Courville, Sunday, March 26.
Fred Karno, Sunday, March 26.
A. Knight, Sunday, March 26.
Genevieve Ward, Monday, March 27.
Joseph Coyne, Monday, March 27.
F. E. Petley, Tuesday, March 28.
George Foster, Tuesday, March 28.
Dusty Rhodes, Tuesday, March 28.
Eric Mayne, Tuesday, March 28.
Jerrold Robertshaw, Tuesday, March 28.
J. Doran, Tuesday, March 28.
Neil McKay, Tuesday, March 28.

Grand, Croydon, Attractions.

The Grand, Croydon, under the expert guidance of its manager and general manager, Mr. Cyril Royce, did very well last week with Miss Ethel Irving and Co. [illegible] star attractions booked this year, including Fred Terry, Matheson Lang in "Blood and Sand," and Iris Hoey in "Clothes and the Woman."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D. Mr. Fred H. Jackson. — A capital bill here includes Harry Taft, in his latest successes; Ross and Mayer are vocalists of distinct merit; the D'Alroys, in a fine speciality act; Eyton and Court, comedy artists; Sylvia in a popular musical act; Lindetta Bros., smart eccentric comedians; and the Franklins, entertainers.
Boors, The Chemists, 89-91, Blackburn-road.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J. P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"Skittles," with John Le Hay in the character of William Wiggleshaw, and Miss Edith Earl in the title-role.

PALACE.—D., Mr. W. S. Pearce.—New edition of "The Lads of the Village."

PUMP ROOM.—D., Mr. John Hatton.—To-day (Wednesday) the Bath Branch of the British Music Society have arranged a recital, at which Grace Crawford, Arthur Bliss and Eugene Goossens will perform modern English music. For the last three days of the week performances under the direction of Rutland Broughton are announced, comprising a concert of early English Chamber Music, the presentation of the morality play, "Everyman," and examples of Old English dances.
Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred. W. Warden; R. M., Mr. James M. McCann, Mus. D., Mr. S. P. Swanton.—Mr. Lionel Bute presents here the four-act play, "Bulldog Drummond." The cast includes Miss Edith Cartwright, Miss Jane Graham, Mr. C. Road Night, Mr. Lewis Mannering, Mr. Tom Shelford, Mr. Francis Drake, Mr. Terence Dovning, Mr. Ernest Imeson, &c.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—Mr. Seymour Hicks presents Miss Isobel Elsom and company, who appear with success in "The Surprise." Mr. Will Hay and company return with their mirth-provoking sketch, "Find the Beetle," and also here are Miss Dorothy Lena, comedienne; Mr. Ted Waite, with funny character songs; the Franklin Bros., in equilibristic feats; Mr. Gus Fowler, the watch king; Dulcie Sisters, vocalists and dancers; and Ford and Lewis, comedians.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by the Musical Monarchs, whose performance on brass and reed instruments is received with enthusiasm.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—That highly popular comedian, Harry Weldon, again occupies the post of honour here. Terry Wilson is a light comedian of exceptional merit; and the Manetti Troup of acrobats, give an exciting show. Other good turns are those of Zetta Mor, Bobbie and Beattie, Brown and Nixon, Nellie Nora, and Brown's Royal Bioscope.

HIPPODROME.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood.—Macdonald and Young's company are doing excellent business with the comedy, "The Naughty Wife."
Boors, The Chemists, 239-241, Grange-road.

BLACKBURN.

THEATRE ROYAL — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—Leon M. Lion, in conjunction with Tom Walls and Leslie Henson, Ltd., presents the successful light comedy, "Brown Sugar," with Miss Eileen Beldon in her original part of "Stella."

PRINCES THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—Dan Lyndon presents "Post," a musical extravaganza, and an excellent company includes Mr. Mark Practice.

PALACE THEATRE.—P., the Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Barton; Mus. D., Mr. E. Bartle.—A company of all-round excellence includes Haig Bros. and Ryan, Jack Straw and George Carroll, Les Uniques, Kisbey ("The Call Boy"), Henry Fisher, Cliff Harcourt, and Jean Andrews.
Boors, The Chemists, 52, Church-street.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Iris Hoey and Co., presented by Mr. R. Courtneidge, is appearing here in "Clothes and the Woman."

GRAND.—R. M., Mr. George Harrop; A.M., Mr. T. Hopcutt; Mus. D., Mr. T. Scuthworth.—"The Bill of Divorcement" is the attraction here.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Fred Bently and company, in the comedy, "All Tied Up," tops the bill, with Harry Atkinson and Carthy Bros. also on the programme.
Boors., The Chemists, 12-18, Market-street; Church-street; and Station-road.

BLYTH.

THEATRE ROYAL.—G. M., Mr. G. L. Crow.—"Oh, I," musical comedy, occupies the stage here this week.
Boors, The Chemists, 37, Waterloo-road.

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. H. Archibald.—Dan Lyndon presents "Post," a musical extravaganza, and an excellent company includes Mr. Mark Practice.

PALACE THEATRE.—P., the Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Barton; Mus. D., Mr. E. Bartle.—A company of all-round excellence includes Haig Bros. and Ryan, Jack Straw and George Carroll, Les Uniques, Kisbey ("The Call Boy"), Henry Fisher, Cliff Harcourt, and Jean Andrews.
Boors, The Chemists, 52, Church-street.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen and Sons, Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The visit of Miss Constance Collier, in "The Red Lamp" is exciting considerable local interest. Mr. C. W. Somerset plays Paul Demetrius.
Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 342, Holdenhurst-road.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Rennef American Co. in "Uncle Tom's Cabin"

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—Percy Leonard presents the 4th edition of "Red Heads," musical burlesque.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. Alan Williams.—Sisters Mestry, entertainers; Archie Goodall, strong man; Paul Thomson, comedian; Standord and Allen, comedy duo; Wallace and Renee, melody and music at the piano; Rupert Ingalese, in juggling act; Mary Ann Clarke, vocalist.
Boors, The Chemists, 90, St. James-st.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—Donald Keir presents "Pearls."
Boors, The Chemists, 28-30, Queen-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Personal visit of Harry Korris, in the musical burlesque, "Don't Worry."
Boors, The Chemists, 161, High-street; 1, Lichfield-street; 29, Borough-road.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Messrs. Will Gane and Cecil Morley present their No. 1 concert party, Masks and Faces, and a good programme has been submitted.

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. G. F. Foulston; Mus. D., Mr. Reg. Goddard.—Pictures and dancing and singing turn.
Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P.; D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. I. Gilby Briggs.—E. Lewis Waller's Tours, Ltd., present "Afgar." A strong cast includes Miss Madeline Spicer.
Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-rd.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—Ralland and Cameron's company present "Peg o' My Heart."

CHELTENHAM.

THEATRE AND OPERA HOUSE.—P., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Mr. Albert Sember presents "A Sinner in Paradise."

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Miss Madge Douglas and Ernest Vaughan's company in "Little Biddy O'Farrell." Miss Douglas delightful in the title rôle.
Boors, The Chemists, 129-130, High-st.

CHESTER.

ROYALTY.—R. M., Mr. H. Norcott; Mus. D., Mr. H. Stone.—J. Chas. Imeson presents "The Gipsy Princess."

ASSEMBLY ROOMS.—M. Mr. G. Park.—Miss Mabel Leslie and her vaudeville company, the New Cadets
Boors, The Chemists, 24, Eastgate-street; 26, Eastgate-row.

COATBRIDGE.

THEATRE ROYAL.—M. D., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss Frances Heath.—Coppin and Law present "Jack and Jill" panto.

DERBY.

GRAND.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellan.—The theatre is this week given over to the Derby Operatic Society, who are producing "Tom Jones."

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent; Mr. A. D. Macfarlane's new revue, "Dinkie Darling," is here this week.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Mr. Will Catlin's concert party, the Optimists, are here, under the direction of Frank A. Terry, and an excellent all-round entertainment is given.
Boors, The Chemists, 45-51, St. Peter's-street; 147, London-road; 267, Normanton-road; 15, St. James-street; 41, The Wardwick.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Julian Rose, delineator of Hebrew eccentricities; Bert Groves, comedian; Molly Butler, character impressionist; the Buchanans, in a laughable scene; Mecardo Bros., tired bakers; and Marie Ellerslie.
Boors, The Chemists, 1, St. Aubyn st.

DEWSBURY.

THEATRE RROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. V. S. Chapman.—Haldane Crichton presents Albert De Courville's production, "The Very Idea," with Easten Pickering as Gilbert Goodhue.

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Mr. Will Dalton presents "Heads or Tails."
Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; M. Mr. A. E. Dobney.—William Revill presents "Gay Ostend."
Boors, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Hal Bert, the filletted comedian; Milano Quartette, comedy and vocal musical novelty; Albert Cetine, dame character comedian; Marcia and Madeline, You Toys, in singing and classical act; Great Scott, on the man ladder; Vera Lorimer, versatile Scotch lassie; the Denaros, in bumps, thumps and falls; Jack Patterson, juggling eccentric.

KING'S HALL PICTURES.—L., Harry Day Amusements; R. M., Mr. R. Fisher.—J. T. Heath, entertainer.
Boors, The Chemists, 11 Cannon-st.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D., & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—An excellent bill of fare is provided here, the leading features being the ever-welcome Tom Clare, whose songs and racy humour are much enjoyed; Harry Claff, in the scena, "Bluff King Hal," is ably assisted by Winnie Wager; and Frank Le Dent, the clever juggler. Other popular artists appearing are Lloyd and Montrose, entertainers; Fred Hutchings, whose female impersonations are excellent; Rebe Kesslova, the gypsy violiniste; and Gaskell and Rollinson, in a delightful musical act. The Pictorial News and a perfectly played selection by Mr. Hartley's fine band complete the programme.

QUEEN'S.—P., Mr. Arthur Henderson.—Lil Devlin, a very pleasing comedienne and dancer, supplements a big picture programme here.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The entertainment here comprises a specially selected programme by the orchestra under Mr. Arthur Loseby's direction, selections on the great organ by Mr. G. H. Millers, and a fine picture series, including the wonderful Oriental drama, "Shame."
Boors, The Chemists, 14, Reform-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Julian Frank's company, including Miss Ruby Miller, in "The Edge o' Beyond."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Miss Ida Stratham and company, including Mr. Philip Anthony, in "A Butterfly on the Wheel."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Oswald Cray's company in "The Mormon and his Wives."

DEVONSHIRE PARK.—M. and Sec., Mr. E. A. Brown.—Daily concerts by the orchestra under the direction of Captain H. G. Owers.
Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. P. Minshull; G. M., Mr. P. L. Howart; Mus. D., Mr. H. J. Rogers. — Mr. Robert Courtneidge's company appears here this week in Mr. Ian Hay's latest comedy, "A Safety Match." An admirable cast includes Miss Cathleen MacCarthy, who presents a delightful study of the part of Daphne Vereker, and Mr. A. E. Winnington-Barnes, who gives a notably good impersonation of Sir John Carr. Other members of the company who distinguish themselves by clever performances are Mr. Edward Scott-Gatty as Aloysius Vereker, Miss Phœbe Hodson as Veronica Vereker, Mr. Oswald Lingard, in a dual rôle, and Mr. Robin Shiells, a native of Edinburgh, who is making a sure progress in his profession.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ld.; R. M., Mr. Fred Fulton.—Mr. Jackson Owen and company present here an entertaining musical piece, entitled "The (K)Night of the Garter," and Mr. Owen as Bimins contributes a full share to the merriment of the audiences. The cast also comprises Miss Mark Sheridan, Miss Ena Cairns, Miss Maisie Marten, Miss Betty Carlisle, Mr. Ashford Shaw, Mr. Billy Thorne, and Mr. C. Cranleigh Andrews. The Four Harmonics introduce several agreeable concerted numbers, and chorus and orchestra do excellent work under the direction of Mr. Oliver Campbell.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; R. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—The British National Opera Company entered on Monday upon the concluding week of a successful season, beginning the week's programme with a repetition of "Parsifal."

EMPIRE.—P., Moss's Varieties, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—The amusing comedian, Pimple, is one of the outstanding features of the programme this week. The play in which he appears is entitled "The Hidden Terror," but there is more laughter than thrill in the play, which gives Pimple much opportunity for his drollery. The Royal Southern Singers delight the audiences with their musical numbers, and elicit loud applause for their melodious turn. Mlle. Terpsichore, a French dansense, conveys a sense both of grace and exhilaration in her charming dances, which are greatly appreciated. Mr. Geo. French, comedian, is in his happiest vein, and that means much; while the bill is further varied by the performances of the Real McKays; Jack and Tommie, the original service duo; and Mr. Bert Terrell, comedian.
Boors, The Chemists, 102, Princes-street.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Pooles' Theatres, Ltd.; M. D., Mr. J. P. R. Poole.—Miss Viola Tree plays an engagement this week in "The Eleventh Commandment."

HIPPODROME.—P., Messrs. the Gloucester Hippodrome Co.; Booking Manager, Mr. W. Edward.—A bright entertainment of the revue type, "The Roundabout."
Boors, The Chemists, 48, Westgate-street; 31, Northgate-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—Scott's Amateur Operatic Society present "The Mikado."
Boors, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES'S THEATRE.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—Miss Ethel Warwick, who has not appeared at this theatre for several seasons, is this week repeating her remarkable success in "Zaza," and is supported by Mr. Heaton Grey.

PALAC ETHEATRE.—A. M., Mr. C. Chapman; Mus. D., Mr. T. Stevens.—Beth Tate, the Californian Girl, supported by the usual varieties.
Boors, The Chemists, 108, Cleethorpe-road.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—"Peter Pan" is being presented here by Mr. J. A. E. Malone's company, with Marguerite Moreton in the part of Wendy and Maisie Darrelle as Peter.

GRAND THEATRE. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Messrs. Clarkson and company's revue, "Hello! Blackpool," provides a good attraction.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—The Act Beautiful, featuring white animals in posing scena, is the leading turn, supported by Foster and Ninon, in comedy cameos; Syd Lyn and lady conductor; Lily Eyton, vocalist; Pharos, illusionist; Frank and Elsie, dancers; and Victor and Vilma, athletes.
Boors, The Chemists, 1, Corn-market.

HANLEY.

ROYAL.—M., Mr. Chas. Bulmer.—"The Garden of Allah" pays a quick but very welcome return visit.

GRAND.—M., Mr. Albert Bulmer.—Tucker, the singing violinist, heads a fine bill. Also appearing are Joe O'Gorman, comedian; Violet Essex, in song studies; Johnny Fuller, the cat on the wire; Spencer Ward and Gertrude Long, in a singing act; Tom E. Hughes, the rag-bag comedian; and Leo Nosselas, in a Parisian novelty.
Boors, The Chemists, 24-26, Piccadilly; 3, Market-square.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Mr. Charles Macdona presents four of Mr. Bernard Shaw's plays, "Man and Superman," "The Doctor's Dilemma," "Major Barbara," and "Pygmalion."
Boors, The Chemists, 17-19, Robertson-street; 61, George-street.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros., Ltd.; R. M., Mr. Will Rolston.—Cliff Goldin, comedian and eccentric dancer; and pictures.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd; R. M., Mr. R. A. Brown.—Walton Brothers and Webster, entertainers, in mirth, music, and burlesque; Zaleski, the golden spider; and pictures.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing.—Macdonald and Young's Co. opened here with the musical play, "Mary."

HIPPODROME.—R. M., Mr. J. Alban Newton.—A. D. MacFarbane's Co. are here with the musical comedy revue, "Short and Sweet."

PALACE.—R. M., Mr. Fred Haming.—Here are the Dancing Demons, eccentric acrobats; Doris Ashton, soprano; Harvey Brinton, piano comedian; Billy and Doris Harley in "Bits and Pieces"; Charles Grantley, erratic comedian; Jack Byrne, comic entertainer; and R. W. Willey, clogs.
Boors, The Chemists, 16-18, King-st.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Firth is presenting the burlesque, "Oh! Dolly." Specialities are introduced by the Eight Dolly Girls.

THE KINO.—M., Mr. Percy Dawsone.—The Paulham Trio are appearing here with their dog, Jack.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Macdonald and Young's principal company present "Betty."
Boors, The Chemists, 58, Cavendish-road.

LEEK.

GRAND THEATRE.—P., L., and G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Mr. Crossland.—Varieties include "The Great Rondella," master violinist, and Clive, character comedy musician.

PICTURE HOUSE.—P., L., and G. M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—"The Mystery of Bernard Brown" and other films.

MAJESTIC KINEMA.—P., L., and G. M., Mr. and Mrs. Wyndham Booth; Mus. D., Mr. Percy Eaton.—"When It Was Dark." "Restless Sex." &c., and comedies and news of the day.
Boors, The Chemists, 17, St. Edward street, and Sheep Market-street

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—F. H. Fowler presents his musical comedy revue, "Rose Petals."
Boors, The Chemists, 10, Market-place.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The variety part of the programme here includes Nellie Anderson and Pat Nash, in "This and That," also Tom Taylor, the entertaining yokel; pictures complete

GNOLL HALL.—P., the Gnoll Hall Picture and Variety Co., Ltd.; S., Mr. Glyn Getting; M., Mrs. L. Trueman; Mus. D., Mr. Geo. Hutchins.—O'Mally and Tolley, the somewhat different comedians, and Jean Gordon, comedienne and dancer; and pictures complete the programme.
Boors.—The Chemists 56, Wind-st.

NORTH SHIELDS.

THEATRE ROYAL.—P., the Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—The Raynor Repertoire Company (North), in "The Bauble Shop," "Outcast," and "Moths."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins.—G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—Weynen and company, in acrobatic act; Thelma Hamilton, Yorkshire soprano; and pictures.
Boors, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Wilfred Shine in "The Partners."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Les Bastiens, June Mills, Montague, The Dovers, Hall and Menzies, Kranton, Rose and M. Dubin, Path 'e pictures.

THATCHED PICTURE THEATRE.—P., Bond and Sons; M., Mr. G. Starkey.—Five Bombays, Elsa Cameron.

ELECTRIC CINEMA HOUSE.—P., F. H. Coopers, Ltd.—James Ross and Grace, Fred Hart.

PRINCE OF WALES PICTURE HOUSE.—P., F. H. Coopers, Ltd.—Milton Bros.
Boors, The Chemists, 38, London-street, Brigg-street; 5, Goat-street; 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Bransby Williams is making a welcome visit in his latest venture, "David Copperfield," and is meeting with much success.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Will Fyffe, the Scotch comedian, is topping the bill; Wright and Hartley sing their songs capitally; Oswald Bemand is a skilful conjuror; Roche and Cole amuse and dance well; Hall and Turn and Petite Yvonne are smart comedy acrobats and equilibrists; Bristow and Ray, the up-and-down cyclists, are very good; Rea and Noble present a capital act; Palace Pictures complete.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—The Millane Stock Company present "His Mother's Rosary."
Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Assistant M. and S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—For the first three nights "Eliza Comes to Stay," presented by Jack Esmond's company, is paying a return visit here. On Thursday and for the remainder of the week, the City of Oxford Amateur Dramatic Club are producing "A Midsummer Night's Dream." H. P. Riley (Harry Percival), sometime member of the late Sir Henry Irving's company, &c., is the producer.
Boors, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Wal Langtry, comedian; Marcus, ventriloquist; Stidder, 'cello player; Claud Williams, magician; Rolova Brothers, in unique act; Maxwell Carew, in comedy act; and Mario Lorenzi, harpist.

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—Tom Moss and Ethel Orell, vaudevillians; Jock Harris, instrumentalist; and pictures.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—American farce, "Up in Mabel's Room."

REPERTORY THEATRE.—L., Messrs. King and Parry.—R. C. Carton's comedy, "Lady Huntworth's Experience." Miss Gladys Lloyd scores a success as Caroline Hayward, the cook (otherwise Lady Huntsworth), and Mr. Bernard Copping gives an exceptionally good study of Mr. Crayll (Lord Huntsworth). In the part of the Rev. Audley Pillenger, the quaint old Vicar of Stillford, Mr. Ulicke Burke is exceedingly amusing.

GRAND THEATRE.—P., Messrs. King and Parry.—Mr. A. C. Brocklebank produces the musical farce, "Behind the Scenes." The part of Caroline Cobb, a stage-struck widow, is taken by Montagu Biggs. Miss Phyllis Leslie plays Ruth Rivers, the leading lady of the Jollity Theatre, and Miss Midge Wood is Clup, the call boy. Miss Dorothy Laurie, the principal dancer, is a popular success.

PALACE THEATRE. — G. M., Mr. Reginald Grant.—Will Collinson heads the bill in "The Buskers" and "A Member of Taste." The Baumer, Isard and Allen Trio, in music and song; the Romano Bros., exponents of physical culture and Grecian art; Clare Foster, soubrette and eccentric dancer; J. H. Wakefield, comedian; Ian Maclean, Scots humorist; and Dennis and Donald, in a comedy sailor act.
Boors, The Chemists, 100a, Old Town-st.; 1, George-st.

RAMSGATE.

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—The Birmingham Repertory Company, in "The Romantic Young Lady," "Getting Married," "The Importance of Being Earnest," and "Therese Raquin."
Boors, The Chemists, 20-24, Harbour-st.

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—The first visit of Mr. Robert Courtneidge's Co. in the charming play "A Safety Match" is proving a popular attraction here.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—A capital company comprises Sandy Powell, comedian; Bel Air Trio, in a Continental speciality act; Scotty and Burton, comedians; Gene Gordon, comedy magician; Edwards Trio, instrumentalists; Delly Varden, comedienne and dancer; Klinton Shepherd, baritone.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties this week are provided by Lois Harvey and Syd Courtenay, in musical originalities.
Boors, The Chemists, 42, Drake-street; 59, 61, Yorkshire street.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. Courtenay Grundel.—Charles Doran presents (Monday) "Merchant of Venice" (Tuesday), "King Henry the Fifth" (Wednesday), "Hamlet" (Thursday), "Julius Cæsar" (Friday), "A Midsummer Dream" (Saturday), "Macbeth."
Boors, The Chemists, 25-27, High-street.

SALFORD.

SALFORD PALACE, LTD.—M. D., Mr. H. Moorhouse; R. M., Mr. Geo. Brelsford.—Albert Whelan, Clarke and Ritchie, Cissie Lowe, Percy Val, Ian McCarthy, Van Dock, The Femina Quartette.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Sons; R. A. M., Mr. Fred Bernardo.—Venton Smith presents Randolph Sutton, the light comedy star, in a musical mixture, "High Heels and Stockings."
Boors, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Mr. Frank Forbes-Robertson with his repertoire, plays (Monday and Wednesday) "The Call of the Road" (Tuesday and Thursday), "The Third Floor Back" and (Friday), "Mice and Men."

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—The musical comedy revue, including Charles Rich, Gracie Gallimore, Hilda Glen, Peg Loraine, Sidney Siddons, Sam Curtis, and Charles Cangere.
Boors, The Chemists, 1, St. Nicholas-street; 18, Newborough.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Louis Rihll presents the revue, "Pedlar's Pie."

PALACE.—R. M., Mr. Harry Taylor.—Ernest Dottridge presents the musical comedy absurdity, "Sammy in Society."

HIPPODROME. — R. M., Mr. Mark Lorne.—Lew Lake presents a naval melodramusical affair, "Jack Of All Trades."
Boors, The Chemists, 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 156, Bevois-hill; 97, East-street.

SOUTHEND.

AMBASSADORS' THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. H. Newman; Mus. D. Mr. T. Burrows.—Henry Oscar and Edward Stirling, in "The Speckled Band."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Wylie-Tate production. "The Scrap Book."
Boors, The Chemists, 130, High-street.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—A new play, "Tons of Money," has been produced here.

PALLADIUM.—A. M., Mr. G. E. Prance.—G. P. Huntley and Company, in "Wallpapers," occupy the premier position in this week's attractive programme. Other turns are Albert Broughton, comedian; Osborne and Perryer, comedians; Jess and Tony, in burlesque; Henry D. Adams, juggler; Charlieri Bros., and Pearl Beresford.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—The Denville Stock Company are presenting here "His Mother's Rosary."
Boors, The Chemists, 26, Chapel Street; 383-391, Lord-street; 2, Chapelstreet; 143-145, Lord-street.

STIRLING.

ALHAMBRA.—M. D., Mr Jack M. Calder; R. M., Mr. R. Richardson; Mus. D., Mr. Jas. Running.—The Provincial Touring Syndicate present extravaganza, "Bo-Peep."

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Mr. W. W. Kelly is here with his hot company in "A Royal Divorce." Mr. G. Raymond Wallace appears as Napoleon, and Miss Agnes Verity as Josephine.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—The chief film is "The Pride of Fancy," and the variety turn is provided by the Eight Sunnybrooks, who appear in a song and dance scena.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures and vaudeville by Ina Hill, vocalist, from the Carl Rosa Opera Co., and La Fleur, poseuse, in pictorial art studies.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The Sunderland Amateur Operatic Co. this week present "Merrie England." The bookings are good, and the company gave a very creditable rendering of the opera on the opening night. There is a chorus of 60 voices, and an augmented orchestra.
Boors, The Chemists, 62, Fawcett-street.

SWINDON.

EMPIRE.—P., Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, jun.; Mus. D., Mr. Oswald Bentley.—"The Knave of Diamonds" (Howard and Chattell's company) is staged here twice nightly, with Miss Jossett Ellis as Lady Carfax.
Boors, The Chemists, 27-28, Bridge-street.

TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; S., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Mr. Nelson Keys' company is assured of a hearty welcome this week in "Polly With a Past."

THE PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss.—This week sees the commencement of the Municipal Orchestra, under Mr. E. W. Goss.
Boors, The Chemists, 46-48, Fleet-street.

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seeoold.—Michael Morton's daring play, "Woman to Woman."
Boors.—The Chemists, 105, Hamlet Court rd.

WEST HARTLEPOOL.

EMPIRE.—P., West Hartlepool Empire Palace, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Alfred Ray

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WEDNESDAY, MARCH 22, 1922.

THE A.A. UNION SHOP.

CONTROVERSY over what is described as the "closed shop" is sure to arise as the result of the Conference of the Actors' Association, reported in our last issue. The meeting appeared to be quite unanimous regarding the advantages of the institution referred to, though we think it would be better if it could be given its rightful name. The "closed shop," in trade union vernacular, means a house that is closed to members of the Union, usually because trade-union rates are not paid, and the shop which is manned entirely by members is called a "union shop." The "A.A. Union shop" would therefore, we think, be a better description of the policy upon which the Association proposes to embark.

Difficulties in the Way.

At last week's Conference little allusion was made to obstacles which stand in the way of the "union shop," so far as the theatrical profession is concerned, and we have failed to find in the comments on the meeting any reference to the almost insuperable difficulties with which the proposal is confronted.

Mr. FISHER WHITE placed the position clearly enough before the members on Sunday. He did not disguise the fact that their members were in arrears to the extent of no less than £8,000, and that the Association represented no more than 15 per cent. of the provincial players.

Three years ago, when the Council was faced with a difficulty with a prominent London manager, they passed a resolution that none of their members should play in any company that contained non-members of the Association—in other words, they instituted the "union shop." In a few days, however, in pursuance of our advice, the resolution was rescinded, and the embargo remained only on the companies of the manager in question. At that time, if we remember rightly, the Association was stronger both in numbers and enthusiasm than it is to-day. If they were not powerful enough then to put the "union shop" into operation, how can they expect to succeed with less than 15 per cent. of the provincial actors in their ranks?

It is clear that those who advise the immediate declaration of the "union shop" are counselling a policy that will lead to disaster. The present proposal, in fact, wants the Association to run in that particular before it can walk. It has not yet established the "open shop," which in all trade organisations, is the stepping stone to the "union shop." The "open shop" means that union members may work with non-members, provided the latter work under union conditions. That practice, so far as we know, has not yet been initiated in the theatrical profession. Standard contracts have been agreed to, but it is only members of the Association who are bound by them.

The Closed and Open House.

The "union shop" and the "open house" exist in nearly all the trade-unions, and even in the National Association of Theatrical Employers, with its 13,000 members, we have yet to learn there are no theatres or music halls at which non-members of the N.A.T.E. are not employed.

What, moreover, would the A.A. members do in regard to the halls? In the variety houses V.A.F.'s work with non-Federationists, but under the terms of the Award. A.A. members, we take it, would play under the same conditions. Here is the "open shop." The Actors' Association has not yet achieved as much in the theatres.

Mr. HOWARD BRENNAN, one of the signatories to the requisition calling the meeting, referred to the "closed shop" as a weapon which trades unionism had placed in their hands. But trades unionism does not give them that weapon. Trades unionism gives the means of forging such a weapon, but it has to be done by years of preparation by the bulk of the profession. The "union shop" is the result of combination, not the cause. Safely to attempt a "union shop," the present conditions of the Association should be reversed; the 85 per cent. should establish the "union shop" against the 15 per cent. For the minority of a profession to attempt to impose conditions on a majority is to "ride for a fall."

THE PLAY IN PARIS.

Famous Varietes Comedy Revived—New Romance at the Athenee—Moliere at the Odeon.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"Miquette et sa Mere," three-act comedy, by R. de Flers and the late G. Arman de Caillavet, produced by the late Fernand Samuel at the Varietés nearly twenty years ago, was revived by Léon Volterra at the Theatre de Paris on Thursday. Volterra has inherited the halo of Samuel as a hustling manager, and it is but meet he should try a former success of his prototype. But Miquette has aged, albeit the rôle as now played by Gaby Morlay is still very young. The comedy has been translated into almost every language and toured the world since its creation. It should, therefore, attract a fashionable audience to the Theatre de Paris in 1922, for though the story is a mere anecdote, it is told in a most charming manner, and particularly well acted, and special mention should be made of Albert Brasseur and Max Dearly in their original parts. Etchepare as the timid young swain is perfect; Marcelle Yrven is Miquette's mother, and Marcella Barry the Brittany maid-servant, both making good. The same can be said of Reschal, the faithful valet, and Clement as the friend of the gallant Marquis de la Tour Mirande.

"Atout . . . Coeur."

On Friday evening the Theatre de l'Athenée presented a new play by Felix Gandera, "Atout . . . Cœur" ("Trumps, Hearts"), comedy in three acts, founded on the novel of J. Marsèle and A. de Lorde. Arlette has married Count Tremblez to please her parents, while secretly attached to her cousin Marc. After the wedding it is plain the husband is not the real aristocrat whose name he has assumed, but is a bad egg, indeed a crooked adventurer. When he absconds to cause the police more trouble in tracing him, Arlette innocently sets out for what she believes to be her lawful home, piloted by the faithful Marc. The real Count Tremblez is a gentleman farmer, an excellent fellow, and naturally surprised to learn he is married. At first he receives his wife rather coolly, agreeing to the suggestion of applying for the annulment of a marriage contracted in his name, so that Arlette may marry Marc. But when parting with his presumed wife, who has been under his roof for some days, he perceives they are mutually in love, and they consent to remain united by the law and affection. The rôle of the real Count is played by the manager, L. Rozenberg; Mlle. Soria is a delightful Arlette, and is well supported by an efficient company.

"L'Illusionniste."

This well-known three-act comedy, by Sacha Guitry, with prologue in the form of a music hall show, was revived at the Theatre Edouard VII. on Wednesday. It was produced at the Theatre des Bouffes during the war, and we now have a part of the original cast, Sacha, of course, impersonating the Great Defrenne, illusionist, and Yvonne Printemps appearing as the exquisite variety artist. Betty Daussmond is the fascinated lady who, for one night, believes in perfect future bliss as the roaming companion of the popular conjurer. The two real numbers on the preliminary variety programme are Blanche de Paunac, thought reader, and the clowns Gardy and partner. Sacha then gives a turn, following the songster, Miss Hopkins (Yvonne Printemps), who eventually wins the heart of the fickle Defrenne. Slight as the intrigue of this comedy may appear, it is diverting to a high degree.

"Doralice, or La Metamorphose."

Such is the title of the three-act piece by G. Rivollet and Noziere, given for a run by the Grimace Theatrical Society at the Theatre Caumartin on Wednesday. Cagliostro becomes the favourite of Prince Chiaravanti, Ambassador of Naples at Paris, who has a mistress named Conte and a private secretary, both privately deceiving him. Another couple in the retinue is Doralice and a courtier. The action is laid in the eighteenth century. Like Wells, transforming by a surgical operation, animals into men, the authors change men into women by means of a drug administered by Cagliostro. In a like manner, Doralice becomes the courtier, and the latter is metamorphosed, as foreshadowed by the title, to the sweet Doralice, and so on with the others. In this condition they inadvertently reveal their previous falsehoods. Fernand Bastide, the head of the Grimace Stage Society, which warrants praise and encouragement, holds the rôle of the enlightened prince. His latest production, however, carries an earmark of having been somewhat hastily mounted, and, like our French friends, we consider this interesting essay, in which the prominent Parisian critic Noziere has collaborated, to be "quite curious."

"Moliere."

Last night (Saturday) M. Gemier having become installed in the warranted but arduous position of State director of the Theatre National de l'Odeon, presented his first novelty, appropriately during this tricentenary period dealing with the life of Molière, the explicit title of the three-act (in six tableaux) work of Dupuy Mazuel and Jean J. Frappa. We first meet Molière as a young man, irresistibly attracted to the stage. The authors have imagined the actor passionately in love with a lady of noble birth, whose identity is dragged from him by enemies. We follow him to the performance of "Tartuff," in three acts, as played before the court of Louis XIV., and then to the scene of his last appearance, when Molière fell ill and was carried home to die. Notwithstanding the subject is not precisely new the piece is a fitting success, being well mounted and excellently acted. Gemier impersonates with talent the actor-playwright whose private life was so unhappy, and the entire troupe of the Odeon appears, in addition to Marcella Frappa Mlle. Rouer is an attractive Armande Bejart, the favourite leading lady of Molière's troupe.

Cigale Revue.

To fill the gap created by the withdrawal of Firmin Gemier, who has now assumed direction of the Odeon, the management of the Cigale has engaged a troupe of Russian artists, M. Svoboda, Mmes. Kastowa, Anderson, Efremova, and Garchina, who are advertised as being from the Chauve Souris of Moscow.

The Treteau Fortuny is to be the name of a small playhouse to be inaugurated by the Fenetre (Window) Theatrical Society, under the direction of Mme. Fernande Cabanel, Yoris d'Hansewick, and Max Viterbo. The initial piece will be Bernard Shaw's "Profession of Mrs Warren" in French, with Suzanne Despres in the lead. This work has already been given at the Theatre des Arts, Paris.

THE DRAMA IN AMERICA.

"Back to Methuselah"—"Your Woman and Mine."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 4.—The Theatre Guild produced the first two parts of Bernard Shaw's "Back to Methuselah" at the Garrick Theatre on the 27th ult. "In the Beginning" is the title of the first part, in which the author points out that people have a habit of dying before they have lived long enough to learn much of anything at all. He thinks our present civilisation is failing. Democracy, Socialism, and Votes for Women are infallible signs of the approaching chaos. He perceives that we shall all go to destruction within the lifetime of now living men unless we recognise that we must learn to live longer and acquire a little common-sense. Three hundred years, Mr. Shaw opines, would constitute a more suitable and practical period of human existence.

How to accomplish this he shows in the second part, entitled "The Gospel of the Brothers Barnabas." It is a very simple matter. Human life is to be expanded to three centuries by dint of each individual's will that he shall live that long. "Back to Methuselah" begins in the Garden of Eden, and the backgrounds devised by Lee Simonson suggesting the dawn of creation are imaginative and extremely effective. Adam and Eve are represented as close to primal nature as discretion and the law will permit. The Serpent, which speaks with the voice of a woman, coils itself about a rude throne. Adam and Eve are dismayed at the prospect of living through eternity, and the Serpent imparts to them the secret of death and life. And then their discussions and discoveries include birth, love, fear, jealousy, hope, and kindred topics. In all this there is no pretence of a play, and the first audience grew restive as it listened to the talk that seemed interminable.

"The Gospel of the Brothers Barnabas" is laid in contemporary English surroundings. In the house of the ex-churchman Franklyn Barnabas, are gathered his brother Conrad, a biologist, caricatures of Lloyd George and Asquith, a young curate, a modern woman of the flapper type, and sundry others. It is largely a witty discussion of contemporary English politics, which resolves itself into a merciless arraingment of Lloyd George and Asquith. The policies of England and America in the war are discussed in all their phases and details, and with contemptuous disapproval. Finally, Shaw reverts to the main theme when Joyce-Burge (Lloyd George) grasps at the theory of evolution by human will as a convenient issue for the next Parliamentary elections. The newspapers credit the Theatre Guild with accomplishing a feat which no other theatre management in New York would have dared even to consider. It is said that the Garrick Theatre is practically sold out for the entire cycle. Most of the critics, however, protested that the performance was at least an hour too long. Joyce-Burge and Lubin (Asquith) are admirably played by A. P. Kaye and Claude King, who kept the audience in continual laughter.

"Your Woman and Mine."

This four-act play, by Cleves Kinkead, has just been produced at the Klaw Theatre. It deals with a dark chapter in the life of a Governor of Kentucky, who knows that it was the pretty school teacher, whom he loves, that killed by accident the unworthy suitor with whom she had quarrelled in the lonely village school at night a year ago. The coroner's jury had found a verdict of suicide, and with it the Governor was content. But the time comes when he is asked to exercise his right to pardon an embezzling official, and when he refuses for the public good the details of the tragedy in the schoolhouse are revealed by the politician whose plea for mercy he would not heed. This is done in a highly dramatic manner on the floor of the State Legislature. Reginald Barlow and Minnie Dupree do excellent work in this play.

VARIETY ON THE UP GRADE.

A CONTRAST WITH AMERICAN VAUDEVILLE.

By CLAY SMITH.

Both Miss Lee White and I are very glad to get back to England after a brief visit to America. Not that we have not had a very successful tour in our native land, but because, as Miss Lee White explained in an article in "The Era" before we left England, we have decided to make London our home. We must have a home somewhere, of course, and St. John's Wood is as charming a neighbourhood as we could wish to live in.

So, though we have been once again back to the land of our birth, we have come home—a paradox, but it is true—to enter the field of our own love—variety.

Variety Not Dead.

I agree with Mr. R. H. Gillespie when, at the Variety Artists' Benevolent Fund dinner, he said "the music-hall is not

CLAY SMITH.

dead; it is very much alive. It has gone through the epidemic which had beset the whole country, but it is now beginning to sit up and take nourishment." And it was very pleasing to hear him say that the future of variety is likely to be better than in the past. It is quite true that artists should change their material from time to time—that is, if they would like their contracts to be renewed. It is because they are constantly changing their repertoire that artists like Miss Lee White are so successful.

There is plenty of room on the English variety stage for those who have sufficient push and go and withal a good supply of new material. It is only natural that the public will get tired of artists who sing or play the same songs or music year in and year out.

Conditions in America

What about the conditions in America? This is a very delicate question to discuss, as both Miss Lee White and I, as I have already stated, are Americans. Still, I cannot resist expressing an opinion, and I hope my good friends across the water will forgive me for what I am about to say.

Previous to our recent visit we had not been to the United States for ten years. During that period a great change has come over vaudeville in that country. Unfortunately, it is not a change for the better; I would never have believed anybody who had told me the state of affairs which I now know to exist. There was a time when the English variety was criticised because of its red-nosed comedians, who were alleged to sing songs with a double meaning. This criticism may or may not have been justified. But if it were fair criticism then, it can be said truthfully now that the English variety has undergone a remarkable change for the better. While, I am sorry to say, the conditions in America are getting worse!

What Is the Reason?

Why is this the case? What is the reason? Really, I do not know—I cannot account for it, unless it is one of the after-effects of the war. If that is the real reason, then the Germans have a great deal more to answer for than we imagined. Variety in England is on the upper trend. Whether or not it is because we have a Censor in England, I do not know, but the songs and dialogue are certainly of a higher moral tone to-day than they were some years ago.

America is undergoing a great change at the present moment, and I really believe that the enormous influx of emigrants from all parts of Europe into the country during the past few years is mainly responsible for the present taste of the American public. When we were in American vaudeville some years ago the public rather anticipated the point of a song or a joke, and they laughed loudly and vigorously, but on our last visit we found that our subtle points in English songs were not a success at all. We had to adapt ourselves to our new environment, and on getting good American material of good taste, we did well.

We found that only "broad comedy" and songs really seemed to tell best—but other artists had to give it! Words that were forbidden on the American vaudeville stage—damn, hell, &c., grim mother-in-law jokes and parodies, references to "cock" eyes, wooden legs, and so forth—are now countenanced. Probably this is done to satisfy the new public that has been introduced—the foreigners who are unable to appreciate real American or English humour!

The Future.

What about our future? Well, we are going to tour the larger towns of England in variety, though we have had parts in good shows offered to us. And also the tenancy of four theatres. But we are not countenancing them. We would rather tour the provinces for a time. Why? We are just carrying on in our old love—variety. We are both happy in our present work, and are going to continue it for a while. What will happen towards the end of the year I do not know. Perhaps we may appear in one of the great London pantomimes. And perhaps not. At any rate, probably a great pantomime producer who saw us play the other night might know something! There I will leave it.

AS YOU LIKE IT.

This Week's Cue.
Sp-ring up!

* * *

"What kind of a house?" asked the first actor; and the second replied, "Topsy-turvy." (His spring-cleaning wife had just turned him out of it)

* * *

If you're turned out of your own house, turn into a theatrical manager's!

* * *

To Avoid Misunderstanding.
The report that Leslie Henson is interested in bone-setting does not mean he has incurred the displeasure of the gallery.

* * *

No, it merely means that he is enthusiastic over osteopathy, and wants to dispel public oste-apathy.

* * *

Strike Trouble.
Engi-neering.

* * *

"Weak-kneed actresses," runs a head-line. Perhaps they do—and the strong need them, too.

* * *

An advertisement urges girls to get a Bride's Book. But the bride should book her husband first.

* * *

The Time to Arrive.
Playgoers are being asked not to arrive late. And playwrights do not care to "arrive" too late, either.

* * *

Some people are fined for exceeding the limit; others, for exceeding the "dimit."

* * *

A beggar was recently arrested with twelve aliases—and the rascal told everybody he had nothing!

* * *

Not So Very Minor!
It is reported that minor royalties have been noted at many theatres lately. Taking it all round, the royalties have been better than this suggests.

* * *

Cannot agree with the critic who says Mr. Basil Foster is foolish to run a motor business. Just because he deals with cranks. TOUCHSTONE.

MR. GEORGE ROBEY IN "ROUND IN 50."

WE HEAR—

That P. C. Townsend enters upon a tenancy of the Royalty Theatre in early April.

* * *

That Frank Smythe is conducting weekly "gym" classes of Adelphi chorus girls.

* * *

That Queen's Park Rangers have a stage fixture on the 30th.

* * *

That a rival composer was the only person in the Queen's Hall last Saturday who didn't cheer the wonderful "mystery" waltz song.

* * *

That Guy Vivian is now successfully playing the Deverell part on the "Thank You, Phillips!" tour.

* * *

That Billie Hill, to play in "Running Water," was last year's Cinderella at Newcastle.

* * *

That Betty Balfour's film contract has stood in the way of playing a big title-rôle in the Strand district.

* * *

That a West-End actor, a psychic, can tell you whether your new play's to be a "winner" or not.

* * *

That last week he predicted great success for anything produced on April 5.

* * *

That "The Merry Widow" revival is delightfully near.

* * *

That a well-known dance composer is very jubilant this week, and—

* * *

That he will be very busy now with the turn of the "tied," and—

* * *

That his motto is Q.E.D., translated "Quite Easily Done!"

* * *

That a famous song writer's hobby is attending funerals.

* * *

That a Mormon interruption "stunt" at a West-End theatre last week failed pitifully to reach the Press.

THE VARIETY WORLD.

Vaudeville Golfing Society—Variety Stars at Football—The Midnight Follies.

Vaudeville Golfing Society.

The meeting of the Vaudeville Golfing Society, which had been adjourned from the 10th inst., was duly completed at the Vaudeville Club last Friday, with Mr Bert Weston in the chair. Last year's secretary, Mr. Horace Lane having resigned owing to pressure of business, Mr R. Hind was appointed in his place. It was also decided that the competition for the Charles Austin Cup should take place at Fulwell on April 5. Other trophies will be competed for in due course. The meeting attracted a representative gathering, and it is satisfactory to hear that a good number of new members has been obtained.

Stage and Circus Animals.

A private and special meeting will take place on Sunday afternoon next, March 26, at the offices of the Variety Artists Federation, 18, Charing Cross-road, London, W.C.2, at 4 p.m., to consider important questions to the advantage of artists featuring zoological specimens of any type

All stage and circus artists introducing birds, animals, or any other living exhibits upon the stage are urgently asked to attend the meeting punctually. Further information can be obtained from Captain Woodward.

Bristol Theatrical Cup Final.

The final for this local challenge cup will take place on the Bristol Rovers Football Ground on Monday. The competing teams will be the Bristol Press and the Bristol Stage. The stage team will be captained by Mr. Frank Riego, of the Empire, Bristol. The proceeds of the match will go to the Actors' Church Union (Bristol) and Institute of Journalists' Orphan Fund.

Billy Merson's Football Team.

To-morrow (Thursday) should be a gala day on the West Ham United football ground, when Billy Merson's team of variety artists will play West Ham United in the cause of charity. The variety team will include Shaun Glenville, Dick Henderson, Bruce Green, Ernie Roma, Llew Evans, Fyne and Hurley, Dan O'Scott, Eddie Gray, Bert Weston, and Dan Bros. and Sherry.

Miss Dorothy Ward will kick off at three o'clock sharp, and it is hoped that the result of the match will greatly benefit Queen Mary's Hospital and the Variety Artists' Benevolent Fund, for which purpose the game is being played.

Midnight Follies.

Mr. Fred Duprez opened with the Midnight Follies at the Hotel Metropole on Monday for the first time, as also did Miss Stella Maris. Next week Los Carlitos, two famous Spanish dancers, will appear. They have come to England via America, having made a sensational hit in New York.

For N.A.T.E. Unemployed and Sick.

Mr R. H. Gillespie, managing director of Moss' Empires, has lent the London Hippodrome for a special performance in aid of the Emergency Benevolent Fund of the National Association of Theatrical Employees for unemployed and sick members, which the rules do not provide for.

This performance is to take place on Sunday evening, April 30, commencing at 7. An "All Star" programme will be provided, Lady Tree, George Robey, Charles Austin, Mary Ann Clarke, Margaret Cooper, Harry Green, Alfred Lester, Laddie Cliff, Leslie Faber, Gus Harris, Misquette and Maxly, Walter Williams, and many other leading artists having already promised their assistance. Mr. James Glover is to conduct the orchestra. Sir Alfred Butt has kindly given 15 guineas, and Sir Arthur Pinero 5 guineas.

A Successful Auctioneer.

Mr. Harry Norris, of Messrs. Norris and Clayton, came out in a new rôle on Saturday. He was appointed auctioneer at the charity entertainment provided by the Sparks Concert Party at the St. Marylebone Institute. By much capital chatter, Mr. Norris cajoled many nimble "Bradburys" from those present, to the great benefit of the fund concerned.

"What a Rehearsal!"

On Monday week, at the Granville, Walham Green, Fred Pattison will present a new comedy sketch, featuring Frank Melvin, entitled "What a Rehearsal!" which was given a trial run at Southampton the other week

V.A.B.F. and I.

The Committee of the V.A.B.F. and I. acknowledge with many thanks the receipt of the following donations and collections: Mr. Alfred Smith, 5 per cent. on proceeds of matinée, Hippodrome, Exeter, £2; Ivan Kotchinsky collected 15s. 3d.; executors of late Miss Helen Brinckman, balance of legacy, £7 14s.; Fred Banning, donation per Arthur Prince, £2.

The total amount received from Mr. Crump, of "The Hope," Peckham, in his novelty collecting-box and other box was £2 12s. 3d.; 15s. in the former and £1 17s. 3d. in the latter. The Committee are much obliged to Mr. Crump for his continued kind support of this Fund.

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. "Balmoral Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Tex McLeod and Dolly Cliff, Paul Witt and May Stevens.

Barton and Ashley.

On the L.T.V. Circuit, John Barton and Anne Ashley are doing very well with their latest success, "Back to Earth," which proved a very welcome feature last week at the Hippodrome, Poplar. Later on John and Anne are taking a holiday trip to America.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild acknowledge with grateful thanks the following donations: Per Miss Lottie Albert: "Ninette," £3 3s.; Miss Phyllis Neilson-Terry, Mrs. Lawrence, and Edward Harris, Esq., £1 1s. each; Frank Elliston, Esq., 10s. 6d. Collected at the Empire Theatre, Glasgow, £4 16s.; and the following per Glyn Grafton: Southgate and Herrick, 2s. 6d.; Hyde and Cody, 2s.; Glyn Grafton, 2s. 6d.; Mrs. Wolfe for the parcel of useful woollen garments, &c.

The organisers of the matinée which is to be held on the 30th inst. at the New Oxford Theatre would be glad to hear from all those who have had tickets sent them, either with the money in payment or returning the tickets, as they are required for the box office.

New Song.

For Messrs. Peel and Curtis, Hebrew comedians, Mr. Robert McLeod, resident conductor at the Princess's Theatre, Glasgow, has written and composed a new song entitled "My Little Yiddisher Girl." The words are clever and the music catchy. The song is being featured in the "Peter Wilkins" pantomime at Glasgow, and has proved a huge success.

Gilbert and Chapman.

Gilbert and Chapman, who are appearing at the South London this week, are singing numbers specially written for them by Huntley Trevor, entitled "At the Foot of the Hill of Dreams," "Try Again," and "McFadden."

Logan Stephenson.

Mr. Logan Stephenson, the recently appointed resident manager of the Empire Palace Theatre, South Shields, has settled down comfortably in his new sphere and has quickly established pleasant relations between the habitués and himself. Mr. Stephenson has had considerable experience in various branches of the profession, both on the artistic as well as the commercial side, having commenced professional life as a juvenile performer, appearing in many troupes, concert parties, and musical comedies. He then turned his attention to the commercial side, being for some time representative for the North of England for a well-known film corporation. He next joined the staff of the Moss Empires, Ltd., being appointed assistant manager of the Empire Theatre, Sunderland, from which position he was promoted to his present appointment.

Alexandra, Stoke Newington.

The Alexandra, Stoke Newington, is a popular centre for the North London folk, and the other week they attended in goodly numbers to see "The Buccaneers." On the Friday evening the Spurs' Football Team were entertained. Mr. Ponting, the popular manager, tells us that future bookings include "A Little Bit of Fluff," "Joy-Bells," "Lads of the Village," "Raffles," "Mr. Tower of London," "Out to Win," and "Afgar."

Harry Gould.

Harry Gould is proceeding from South Africa, where he has been playing in musical comedy for the past twelve months, to Australia, to appear with Miss Ada Reeve in "Spangles," and will play George Clarke's part in this show. Harry sends us an interesting photograph in which he is seen beside a huge locomotive, which he drove near Ladysmith.

Sam Mayo in Evening Dress.

Sam Mayo, the immobile one, presenting his new entertainment at the Holborn Empire last week, sprang a surprise on the audience there by appearing in evening dress, after making his announcement in his familiar dressing-room garb. Sam is at the Empire, Liverpool, this week, and it is a curious coincidence that this is the fourth year in succession that he has played Liverpool in the Grand National week.

Elsie Carlisle.

We hear that Elsie Carlisle, who is at present doing so well in Fred Karno's "1922," has secured a new song in "Second Hand Rose," which promises to be one of the best numbers this artist has yet had.

Rayner and Roy.

News to hand tells us that Rayner and Roy opened very successfully at Johannesbourg, and are having a good time, in spite of strikes, etc. We hear that they produced a revue going out on the boat, under the title of "Hello, Kenilworth Castle," which was voted one of the best shows that has been done on board.

"Rockets" Reserve Team.

In a London Tube train last Saturday a merry lot of Nottingham footballers got into the same carriage as Mr. Charles Henry, the producer of "Rockets." Catching sight of a small poster, "'Rockets' at the Palladium," one of the Nottingham lads exclaimed, with reference to the recent visit of "Rockets" to Lacespolis: "Rockets! Blue me! then we had only the reserve team with us!"

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirteen death levies are now due upon the 1922 books. Red stamps twelve.

Miss Peggy Malone.

Miss Peggy Malone is creating great enthusiasm with Worton David and Horatio Nicholls' big ballad, "The Tears of an Irish Mother," at the Empire, Islington, this week.

A Popular Host.

Mr. Charles Treadaway became mine host of the Cross Keys Hotel, Blackfriars, on Wednesday last, and the success of his new undertaking was assured. There were present a number of the Knights of the Grease Paint, who for so many years have known him as "The White Man." His pantomime suppers at the White Hart Hotel, Norwood, for members of the Brixton Theatre every season will not be forgotten by a great many artists who now wish the best of luck to him and his wife

Harry Ford in South Africa.

We have just received a card from Harry Ford, saying that he arrived at Cape Town at the beginning of the month, and made a very successful début, and that all was merry and bright.

VERA LAVROVA.

The Russian Nightingale

(Special to "The Era.")

Among the performers this week at the Coliseum is Mme. Vera Lavrova (the Russian Nightingale), otherwise Baroness Royce-Garrett, who gives English, French, and Italian songs at the piano.

"My father was a distinguished journalist and novelist," she said to an "Era" representative yesterday, "and my Russian mother was also a wonderful singer. But when she found that I could sing so well she naturally gave up the stage so as to devote the whole of her time to my musical education.

"I went to Paris when quite young, and at the age of five began to appear as virtuoso on the concert platform. Afterwards I went back to Russia to study for the Law, but again my mother exercised her prerogative and sent me back to music.

"As I was about to make my name as a singer the Russian revolution of 1917 occurred—just at the moment when I was due to make my début in the Russian Imperial Opera. My father joined General Korniloff's staff, and, while I was serving with the Red Cross I made the acquaintance of Baron Royce-Garrett, who was an officer in the Russian Army, who incidentally lost his leg. Eventually we were warned and moved to the Black Sea Coast, where I worked with my husband, who became President of the Red Cross, in collaborating with the British in the evacuation of the sick and wounded.

"Before we had finished our work the Bolsheviks came upon us. Eventually the insurgents came along, and we fell into their hands and we got out of Russia.

"Because a severe form of tropical malaria caught us during our escape through the Caucasus the British public have only been able to hear me at two private concerts until this week, when I appeared at the Coliseum. I am pleased with my great reception at this popular house."

THE ALHAMBRA.

Old Rover Tickets to be Revived.

"The Era" understands that the Rover Tickets so much sought after in the old days, are to be revived when the Alhambra opens on April 10.

This is a great innovation, as the Rover Ticket, which, we learn, will not cost more than 2s. 4d., is certain to be much sought after. It will be invaluable to those who, while anxious to see a show, are not able to see the whole of it. The "Rovers" will, no doubt, form themselves into a sort of club, and will be known to each other by day as well as by night. It will be recalled that in the old Empire days the Rover Tickets were very popular among the "old cronies" from the colonies.

It is hoped that when it opens, the Alhambra will become one of the popular rendezvous of the returned wanderers.

It is not definitely known who will figure in the programme the first week of the opening of the Leicester-square house. Mr. Johns (Sir Oswald Stoll's chief talent discoverer) has been touring the Continent for a considerable time, wandering from Stockholm to Lisbon, and from Brindisi to Calais, and he has, a representative of "The Era" learns, discovered a great amount of new talent, some of which will no doubt make its appearance either at the Coliseum or the Alhambra at no distant date.

But at the moment no full details can be given regarding the first week's programme at the Alhambra.

Harry Thurston.

Harry Thurston, who has been on the sick list for some time past, has joined the list of visitors to Australia, to which part he is taking a health trip on the advice of his doctor, sailing on Saturday last, with George Carney. Harry may not be back again this year as we hear that he is to play a season in America in the autumn, where he will be joined by his wife, Dorothy Lena.

Tessie Jackley.

In that popular musical revue, "French Beans," which is this week at the Wood Green Empire, Tessie Jackley, sister of the popular George, is playing one of the principal parts, and gives capital support to Mark Daly, the principal funmaker.

Len Kilroy Resumes

At Shepherd's Bush on Monday we were glad to see that Len Kilroy was able to resume with his partner, Joe Mott, after his recent operation at Charing Cross Hospital. Len thanks his many friends for their kind enquiries.

"ROUND IN 50."

Robey's Success in New Hippodrome roduction.

"Musical Adventure." Book by Sax Rohmer, Julian Wylie and Lauri Wylie; lyrics by Clifford Harris and others; music composed, selected, and arranged by J. W. Tate and Herman Finck; produced at the London Hippodrome, on March 16.

"Round in Fifty," the new Wylie-Tate, production, presented by Moss' Empires, is likely to be a stayer at the Hippodrome. It has a coherent plot; some delightful stage pictures, without being overweighted with spectacle; many attractive songs and dances; and—George Robey at his funniest.

The main idea is taken from Jules Verne's "Round the World in Eighty Days." Phileas Fogg, angered by his nephew Phil's extravagance, issues the ultimatum that unless the young man creates a new record by covering the same distance in fifty days as he did in eighty—acroplanes barred—he will be disinherited. Phil sets off to accomplish the feat, accompanied by his servant, Harold Passe Partout, and followed by Jill Carey, a lady journalist; Penelope, a telephone girl, and two comic detectives, who mistake the hero for a runaway bank thief. Phil has an exciting time, especially towards the finish of his trip, but triumphantly returns by the specified date.

Some Striking Scenes.

Boulogne, Brindisi, Hong Kong, San Francisco, California, and New York are visited in turn, the journey being a succession of many beautiful and realistic scenes, in some of which very ingenious use is made of the cinematograph for backgrounds. Outstanding stage pictures are the Orange Grove in California, with the river in the distance, a delightful scene which called forth the heartiest of applause; the Chinese scene and ballet, "The Romance of the Tea Leaves," a striking study in black and white, with a solitary figure costumed in go'd; and the vocal ballet, "My Lady Liqueur," very effectively devised, the dresses in this being especially beautiful.

Robey Recites.

There is already plenty of fun in the "adventure," George Robey as Harold Passe Partout, Phil's servant, masquerading in many disguises, and being in capital form on the opening night. As an American convict he has a quaint song, "Sing-Sing," and a parody recitation "Why?" which are very drolly given, the unexpected acrobatic dance at the finish being a delight. In the cabaret scene, where Harold stakes his fortune and his wardrobe, always on the wrong colour, he creates much hilarity; and as Chester, the chef, as an intoxicated traveller, and in various other guises he carries on in his own inimitable style. Strong and saucy as ever, his "I Don't Care What the Critics Say," and other topical references, delighted the audience, and he also has one or two capital comic numbers and a duet with Miss Renee Reel which is a sure hit. Vivacious and versatile Miss Reel, as Penelope, the pert "Hullo" girl, contributes to the success of many of the scenes by her attractive singing and clever dancing, acting with a keen sense of humour. Miss Jean Allistone as Jill Carey made the utmost of her few opportunities, and sang delightfully. Mr. Alec Kellaway acted naturally and sang well as Phil Fogg, his rendering of "Lady Liqueur" (J. W. Tate), one of the most attractive numbers in the production, being very heartily acclaimed.

Wallace and Barry Lupino, as the comic detectives, Inspector Tutt and Tippett, contributed valuably to the comedy incidents, their acrobatic dancing and trap-door business being remarkably smart; and Miss Ruth French's graceful and attractive dances were very popular. Of the many others who help along the success by their good work, mention must be made of Eddie Jaye as Phileas Fogg, senior, an especially effective impersonation, and in other parts; Phil Lester, Bob Cory, Reg. Connor, Victor Crawford, Benson Cleve, Harold Terry, Fred Edgar, Chas. Windsor, and the Jazz Quartette.

"Round in Fifty" had had a week's run at Cardiff, and consequently the Hippodrome premiere went with perfect smoothness. There was much enthusiasm at the finish, and loud calls for the producer and others, but Mr. Julian Wylie and Mr. Gus Sohlke evidently declined to face the foot-lights, and George Robey was finally prevailed upon to make a characteristic little speech of thanks.

Lune and Shaw.

Next week Lune and Shaw return to town for a brief visit. We hear they are shortly taking a long vacation through the summer at their country home near Wolverhampton.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, Glasgow to Clydebank.
Hilda Nelson, Sheffield to Newcastle.
Foster and Nimon, Halifax to Burnley.
George Clarke, Liverpool to Nottingham.
Fred Duprez, Westgate to Leeds.
Mayne and Sheridan, Birmingham to Nottingham.
Billy and Doris Harley, Huddersfield to Birkenhead.
Osborne and Perryer, London to Bristol.
G. H. Elliott, Manchester to Liverpool.
Lily Long, Hull to London.
The D'Ormondes, Gateshead to Clydebank.
Nella Allen, Newport to London.
Mart and Pep, Coventry to Aston.
Conn Kenna, London to Rochdale.
Pimple, Edinburgh to Glasgow.

Tex McLeod and Paul Witt—Southampton to Cape Town!

HOW TO GET TO SOUTHEND.

Harry Slingsby came to town last week in his racing Fiat, and meeting Billy Caryll, offered to drive him down to Southend in time for the evening show. They started on the trip at 4.15, and as the car is capable of a 75 mile per hour speed, it was agreed that they should be in Southend about 5 o'clock. But the unexpected happened. Harry had apparently left his road maps in Hull, and we hear that they got caught in a sort of maze, twice going to Stratford, and on four separate occasions finding themselves at Dalston, by asking people the road to Southend! Eventually they arrived at Billericay, where misfortune awaited them in the form of tyre trouble! It was 6.45 when the belated motorists arrived at the theatre, and Billy just dashed on the stage as the curtain rose. The party included John Warr, and the trio had a deal of fun on the journey. Harry Slingsby left Southend at 1.30 a.m., en route for Derby, as he was in charge of the Hull football team for their match with Derby County, and he did the trip in just about four hours. He says he has no use for the new road to Southend which is being made.

A Correction.

The price given for the Overland Manchester modele de luxe as £420 in our last issue should have read £440. The Overland models range from the standard model complete at £325, to Willy's Knight Sedan at £975.

PERFORMING ANIMALS.

The Monkey Orchestra.

R.S.P.C.A. INSPECTION INVITED.

The Select Committee of the House of Commons inquiring into the conditions under which performing animals are trained met again on Thursday morning, when Harry Roschez, who stated that he had been a trainer all his life, gave evidence as to the treatment of monkeys in orchestras. He had a troupe of about twenty monkeys, and the average life of a monkey was nine or ten years. The monkeys were strapped to a chair during the performance. The length of time they were so strapped was 35 or 40 minutes—20 minutes before the performance, which lasted about 12 minutes, and again about 10 minutes before they were got downstairs. The instrument to which the monkey was strapped was manipulated by a man underneath the stage. The monkey had a string tied to a baton, and this was for the purpose of not striking too soon. If he struck too soon it would spoil the whole thing

On one occasion he was commanded to give a performance of his monkey orchestra at Buckingham Palace, and he was told to carry it out on the lawn in front of the Palace. The performance was witnessed by the Royal Family, and about 300 persons, who sat round the orchestra. He gave the performance exactly as on the stage, and if afterwards the monkeys had collapsed in front of all those people he would have got into trouble about it.

No Foundation for Charge of Cruelty.

In answer to a question by Sir Walter de Frece, the witness said that the lady who alleged that the monkeys were pulled by wires to make them do the performance was absolutely mistaken. It was perfectly untrue that after the performance the monkeys were exhausted. It was impossible that such a thing could happen. His greatest difficulty was to prevent the monkeys running around among the ladies on the stage, and if they were cruelly treated they would not do that. He had invited the Society for the Prevention of Cruelty to Animals to send an inspector to be present when he was training, but they declined as it was stated that when the inspector was not there something might happen. Although he had his secret, he was quite willing to have anybody present when he was training

Replying to Mr. Jesson, the witness said that these monkeys were really not trained at all. There was no foundation for the charge of cruelty concerning his particular orchestra.

In reply to Sir R. Greere, the witness said that as regards the transport of these animals, they were carried in a cage 4ft. square and 6ft. high. He was present at the performance as to which the allegation of cruelty was made, and it could not be true. He had never even had a caution.

Answering the chairman, the witness said that he thought the investigation by the Committee was the best thing that ever happened for animals Exhibitions in which cruelty was not involved would now be very popular.

Bird's Flight Round Committee Room.

Mr. W. Ballantyne, an amateur conjuror, gave evidence as to phantom tricks with birds. He said that he was opposed to cruelty in any shape or form. Apparatus was being undoubtedly sold to-day in London which involved cruelty to the bird or animal used in the performance. He produced two apparatus which he had purchased that morning to show that they were on sale. One was a collapsible cage which, on being pressed, collapsed, and the bird inside went up the performer's sleeve. He thought that must involve a certain amount of crushing to the bird. He said that the trick could have been done with dummy birds.

He produced another apparatus for the purpose of making the bird vanish. He then produced two birds, one of which had been trimmed to prevent it from flying, and another which had not been trimmed. The untrimmed bird escaped from his hand and flew about the room, causing considerable excitement and amusement.

Witness said he did not know how the trimming was done, but the bill was trimmed so that the bird could not bite. These birds were being sold now. One of the stores had opened a department for the sale of birds like that. As to what was known as the "omelette trick," there must be a certain amount of cruelty in crushing the birds into a small space.

Answering Captain Bowyer, witness said he thought that if their attention were brought to it, no reputable firm would sell apparatus which involved cruelty.

In reply to Mr O'Grady, he said he had kept as many as 50 dogs at a time, but he had never used them for tricks.

H. Rey, who kept a training establishment at Brixton for six years, said that it was not the case that a person could not get into the premises during the training. He had trained all sorts of animals—lions, tigers, bears and wolves. At one time he had a singing bear. He always asked the R.S.P.C.A. to come to his establishment. He absolutely insisted on an inspector coming every night, and when travelling on Sunday he asked them to come to the railway stations to see that the animals were well treated. No complaint had been made against him. One of his tasks was making a lion cub go on a horse's back. There was nothing in it, but they made the people believe there was.

Mr Trevelyan Thomson: How do you account for the number of convictions that have taken place at the police-courts in connection with the cases of cruelty?—I don't know anything about them.

Replying to the chairman, the witness said that he had never seen a case of ill-treatment of wild animals.

Remarkable Diving Horses.

The first witness on Tuesday was Mr. Everard B. Calthrop, consulting engineer, and author of "The Horse as a Comrade and a Friend."

Mr. Calthrop, who attended in an invalid chair, put in a memorandum, in which he claimed that there was as much variety in the intelligence of horses as in men, and that sometimes the animals had intelligence superior to that of men. There was no need, he claimed, for the use of cruelty either in training horses or in putting them through their performance. The use of the whip in circus rings was not to hit the animals, but to indicate time. He had seen performances by animals in all parts of the world, and the only occasion he remarked any cruelty was once in Berlin, and even there the audience strongly protested against it.

Speaking of horse performances the witness told of a troupe of diving horses which was of a very remarkable character, but unassociated in any way with cruel treatment. There were four ponies in the troupe, and at their performances they went up an inclined plank to a diving board inside the circus tent above the tank. They were not forced in the slightest degree.

On getting to the diving board the first thing the pony would do was to survey the audience calmly, and excite their interest by going to the edge of the board and drawing back, as much as to say, "Ha, ha, you thought I was going that time," just as a human performer might have done. Then each in turn would dive into the tank. "The first thing the pony did afterwards was to trot up to the trainer for lumps of sugar, and then it would trot around the circus tent showing off to the audience."

Answering the chairman, Mr. Calthrop said those particular ponies acquired the art of diving quite naturally.

They were brought up on a ranch, and one of them first started to dive and swim in the river there. He seemed to have taught the others, and people used to come from miles around to see them disporting in this way. It was on the advice of his friends that the trainer decided to show them publicly.

Impossible to Train Dogs by Cruelty.

In deprecating cruelty in training, Mr. Calthrop said that it was impossible, for instance, to train dogs by cruelty to do things voluntarily. He considered exhibitions of performing animals to be educational and uplifting to boys and girls, and that they should be encouraged. He would like to see all trainers and exhibitors who were guilty of cruelty heavily punished and refused a licence to exhibit.

All trainers, he thought, should be licensed; but once there was a conviction for cruelty against a trainer he should be refused a licence.

Mr. Seddon: You have had a lifelong experience with animals of all kinds. Is the knowledge you have gained that cruelty in training defeats its own object?—Absolutely.

You have been told of a hundred cases of convictions for cruelty to stage animals. Do you know anything of the comparison between that and cruelty to non-trained animals?—Oh, there is more cruelty to animals in the London streets every day than there is to all the trained animals on the stage.

Witness added that the conditions under which stage animals lived and were conveyed from point to point were vastly better than those under which similar animals were dealt with normally—those going to and from markets, for instance. Witness was of opinion that the present laws were quite sufficient to deal with any cruelty if they were rigidly enforced, and the penalty in case of conviction much heavier than at present

THE LONDON MUSIC HALLS.

THE COLISEUM.

A refreshingly funny act at the Coliseum this week is that of Mr. Tom D. Newell, the character comedy dame and burlesque dancer, who presents himself in a scena that deserves to be named. Mr. Newell appears as Mrs. Selina Swizzle, the caretaker of a 10-roomed house. Such care does she take of it, with her stories of rats and mice, and of watercress growing in the bedrooms, that she remains the undisturbed occupant for several years until her landlord's newly acquired wife (Miss Francesca Gordon) finds her out. In spite of her misfortune, the caretaker, who is proud of the fact that she is "a relict of the late demented Swizzle," finds inspiration enough from her previous pull at the gin bottle to do a very amusing and graceful solo version of the Lancers. Mr. Newell got a great reception.

Early in the programme are the Three Huxter Brothers, described as "the Hustler, a Bustler, and that Lazy Fellow," though in truth there is very little difference to be noted in the aerial agility of the latter and his two whirling relatives. Their somersaults are remarkable, as also are their flying jumps over anything from five to ten chairs, with sundry individuals added as obstacles.

Miss Vera Lavrova (the Baroness Royce-Garrett), the "Russian Nightingale," is a delightful linguistic songstress, pretty and charmingly attired, who sings songs in English, French and Italian, with the Russian composer, Mlle. Elena D'Obra, at the piano.

Another welcome musical act from Russia is that of Mr. Feodor Sholzoff, pianist and composer, a superb musician with a magic touch, whose repertoire on this occasion included the Last Movement from Grieg's Concerto, Op. 16, Liszt's "Rhapsodie Fantasie," and his own grand valse "Caprice," all of which were heartily applauded.

Messrs. Barry Rayne's and W. De Morny's magnificent New York Havana Band go through their same entertaining repertoire as last week, with "Ours Is a Nice House," added by special request and "Whose Baby Are You?" as an encore. The Mongadors, two ladies and three gentlemen, make a great impression with their comedy speciality act, and do wonders with heroic-sized Indian clubs. Miss Ivy Shilling, supported by Mr. Leon Jenkowski, gives us a terpsichorean treat under the title of "Old World and Mystic Dances," in which they do two beautiful dances in different settings. Mr. John Coates, the famous English tenor, sings Thomas Morley's "It Was a Lover and His Lass," Frank Bridge's "Love Went a-Riding," and Coleridge Taylor's "Eleanore," all with great charm and effect.

Mr. Will Evans is responsible for much merriment with his latest domestic absurdity, "Letting Off the Fireworks," in which he plays the part of the erratic Mr. Popple, with Miss Norah Emerald as his long-suffering wife. Rather than rest himself on a rustic seat he has five minutes' fun with a deck chair from which, once erected, he reads extracts from his paper relevant to a "split in the Cabinet," which to his wife becomes a "crack in the sideboard." Mr. Evans knows better than anyone else how to work a wealth of comedy out of ringing the changes on a carter, and an alleged box of fireworks which, after a severe hammering and knocking, turns out to be a consignment of eggs, and the popular comedian is heartily acclaimed.

HOLBORN EMPIRE.

Mr. Charles Gulliver is presenting at the Holborn Empire this week a programme of exceptional excellence, many names famous in the world of variety being billed. Among these Billy Merson is conspicuous, and the great little comedian was in excellent fettle on Monday evening, his crisp and clean comedy being heartily appreciated. In "The Girl I Left Behind" and "Stick at Nothing Steve" Mr. Merson has a couple of numbers that fit him completely, the cordial recall resulting being particularly well deserved. Mr. Fred Barnes is another name to conjure with this debonair entertainer being well suited in his selections, notably so in "Little Old Grandma" and the ever-popular "Black sheep of the Family," the latter being given in response to an insistent demand.

The riot of fun contributed by King and Benson has been the subject of commendatory notice in these columns time and oft, and their act shows no sign of diminishing popularity, the same remark applying to the clever spook show presented by Carlton, well served by whom this excellent artist dubbs his "satellites." Miss Lily Lena, as dainty and elegant as a Watteau painting, sang "You Picked On Me" with much effect, her contribution being cordially acclaimed; Mr. Frank Fox submits with success his "Punch and Judy" monologue, and the pretty and skilful dancing act of Renee and Godfrey meets with its usual vociferous reception, as, indeed, it deserves to do.

The Fayre Four deputised for Mr. Wilson Hallett, their charming musical act meeting with great favour; the Three Maxim Girls present an artistic juggling act with credit to themselves and satisfaction to the audience, and the Four Richards, in their daring and expert equilibristic act, bring a fine night's entertainment to a close.

VICTORIA PALACE.

It was good to hear Miss Ella Retford's wonderful welcome at the Victoria Palace on Monday, after her short sojourn in the States. She first appeared in a beautiful blue and silver outdoor costume, singing "Man of His Word," followed by "You'll be Sorry That You Made Me Cry," with some clever cross-talk with the conductor, Mr. Weaver. Then comes a surprise. Miss Retford gives virile vocal impressions of stage types she has seen and heard in America, the first as Miss Marian Miller, in flaxen wig and comedy servant-girl make-up, singing "Sally Was Fine" with appropriate gesture and characteristic dancing. This is a brilliant piece of work, fully equalled by the succeeding number, "Mine, All Mine," in which Miss Retford appeared as the saucy Boweye girl. Miss Retford's crowning achievement was "The Kid," dedicated to little Jackie Coogan, and a very clever and attractive contribution. Miss Retford, after an enthusiastic recall, thanked her audience for their kindness, adding that it was "nice to find no one had forgotten her."

Mr. Jack Stocks, the "woman-hating" comedian, has three amusing numbers, the first a form of warning, a second entitled "Playthings," in which men are described as such, and the third, "Put and Take." All three numbers go exceedingly well.

Mr. T. Elder Hearn makes his usual success with his remarkable protean novelty, "The Romance of a Studio," in which he plays some seven or eight characters with the assistance of cleverly worked mechanical effects. Messrs. Roberts and Colmer, the musical virtuosi, do some clever playing with the concertina, 'cello and violin, and Mr. William Batey sings in fine voice "Drake is Going West," "Captain of My Soul,' and a comedy ballad, "Molly Tickled Polly."

The Famous Skating Nelsons, two charming ladies attractively attired, and two gentlemen, one a comedian and the other "straight," do some remarkable and graceful stunts on wheel skates, including a waltz, a Scotch reel, and some tricky work over a "see-saw."

Miss Molly Drew, an accomplished vocalist, is heartily applauded, and Foillot, American Panama manipulators, give a very pleasing performance.

SHEPHERD'S BUSH EMPIRE.

The programme here this week is an exceptionally fine one. That bright, clever, and finished little artist, Miss Daisy Wood, singing three capital numbers, in response to an overwhelming demand for more, contributing as fine a bit of step dancing as one could wish to see. Daisy's three songs are "Oh, Mr. Music Professor," "Ma, He's Kissing Me," and "Tell Me the Story," all delivered with any amount of point and vivacity.

A comedian with a fine singing voice and an excellent sense of character, is Scott Sanders. In his first item, as an elderly knife grinder—with machine, by the way—he is excellent, both in song and story, and in his second, as a middle-aged ne'er-do-well, he introduces a fine song, with a swinging refrain, "On the Road to Anywhere." Mr. Sanders "goes" tremendously, being recalled time after time. Harry Stiles, the racing k'nut, presents a neat little act, of which tricks with playing cards form the chief feature.

A comedy sketch which has an air of novelty about it, is "The Village Dramatic Society," in which Eric Barber and company appear. We witness a performance by the society of "a new and original" fairy play, written by the vicar's wife, and performed mainly by the vicar's family. Owing to the indisposition of one of the members of the cast, the vicar himself is compelled to take the part of Prince Charming, and not knowing "the lines," he reads them! The sketch is exceedingly well written, and very amusingly acted. Mr. Eric Barber's performance as the vicar being extremely funny, but quite legitimate and good-natured. Hope Charteris and Eve Dickson, the musical comedy entertainers, appear in "a new offering," four or five pleasing songs of various kinds. Amongst their most popular are "The Sweetest Flower That Blows," "We Never Worry About the Morning," and that clever little number, "Men!" Joe Mott and Len Kilroy, the nautical comedians, are responsible for a bright and breezy comedy turn, one appearing as a commander, the other as an ordinary Jack Tar. Both play their parts extremely well; their little sketch is full of humour, the curtain falling to rounds of applause.

The contributions of the Griffiths Brothers are said to be the funniest burlesque they have ever produced, and although that is saying a good deal, we agree that it is true. It opens with an attempt by one of the pair to introduce a performing horse, which "the manager" (who states that he represents everybody but the manager of the hall!) refuses to permit. This results in an argument between the two, which really is "a scream" from start to finish, the performance of "the manager," in a silk hat that won't keep on, being uproariously funny. The "horse" eventually is introduced by Miss Lutil, and its tricks are certain worthy to rank with anything the Griffiths Brothers have ever done.

KILBURN EMPIRE.

There is the usual attractive programme at this popular house. Jack Pleasants has an amusing new song, "I'm a Cowboy," which won particular favour on Monday, and he also included an old favourite, "I Wonder if She'll Love Me When I'm Old?"

Miss Marie Lawton, a distinctly versatile young lady, with a very good voice, temperament and personality, will doubtless find herself "top of the bill" at no distant date. Her songs at the harp are a distinct novelty, and much applause greeted her at the conclusion of a refined and greatly appreciated act.

Another pleasing vocal "turn" is that of Miss Victoria Carmen in "A Carnival of Song," in which she is assisted by a tiny mite, described on the programme as a "shadow." Her numbers include "Good-bye, Paris," "Baby," and "Dear Little Garden I Love." Miss Carmen should be complimented upon her beautiful gowns. Tom Payne and Vera Hilliard created a most favourable impression in a series of dances and imitations.

A comedy sketch, "The Fireman," in which Robb Wilton appeared, assisted by Florence Palmer, gained many hearty laughs, and further enjoyable comedy moments were provided by the popular Cornalla and Eddie in "Toss 'Em and Miss 'Em." Dusty Rhodes related his motor experiences in song to the great enjoyment of the audience. The Three Laurels, in their acrobatic speciality, and Maher and Langford, talkative dancers, completed.

SOUTH LONDON PALACE.

After hearing Bobbie Kerrigan at the South London on Monday last, one cannot help but thinking here is a young artist who, with proper handling, should make good. He can sing a little, but his strong point is his delightful humorous patter, for his stories have the merit of being fresh and very topical. Mr. Edward Nichol is a sweet tenor, and scored a great success with a perfect rendering of "I Hear You Calling." Gilbert and Chapman soon got on good terms with their hearers by opening with a racy Irish number, following this with that very tuneful melody, "Take Me Back to Napoli," and in response to the well-merited applause, delighted with "K-K-Kiss Me Again."

The Two Cures, the Coster Kids, are favourites at this house, and they did not disappoint. They show wonderful agility in their eccentric and acrobatic dances. A new style comedienne is Miss May Sherrard, she literally convulsed the audience with her exceedingly quaint and novel number, "Touch the Harp Gently, My Pretty Louise." She also scored with a funny song which dealt with the woes of a young lady who has been badly left behind in the matrimonial stakes.

Prominent on the programme is the Yiddish Players, presented by Mr. H. Bernhardt in Mr. Mark Bowman's comedy dramatic one-act play, "Matter o' Money." The honours go to Mr. J. Busatt as Mordeha, the cabinet maker, his acting, both in the humorous and pathetic scenes, being exceedingly powerful. Mr. J. Sherman as David also did well, and a delightful performance was that of Madame R. Wacman as Miriam, the anxious, loving, fussy, ambitious wife.

Chas. Kasrac and Miss Jordan Palmer created plenty of laughter with their droll entertainment. A decidedly smart gymnastic novelty is that presented by The Claeres Trio, whose feats of strength are presented in an effective stage setting.

NEW CROSS EMPIRE.

At this popular South London house of entertainment this week, there is a first-class variety programme. That little lady who can't be "lifted" except with her own consent, "Resista," was an enigma to the audience. How she manages to change her weight at will mystifies everybody. To see this little lady resisting the efforts of several hefty men to raise her off her feet was most amusing. At one moment she was lifted, metaphorically, sky high, at the next no amount of exertion could shift her the fraction of an inch. One portion of her entertainment caused much wonder. Hoisted by a kind of derrick from the stage, by force of will she increases her weight from the normal of 7st. 3lb. to an unknown quantity, and raises four over-size males from the floor in their endeavours to keep her suspended. A word must be said for Miss May Ward Smith, who is a splendid "oratress."

Lauri Howard is an excellent comedian, and his patter is good to hear. He told us all about the "Morning He Married Eliza," and gave a grotesque dance. For an encore he gave us another dance. The Bush Brothers are one of the cleverest pair of tumblers on the spring net we have seen. To a setting on the deck of a battleship they gave the audience some thrills that were hair-raising. The business with the peas was the cause of screams of laughter, and how the supply was kept up was a conundrum.

Ernie Mayne, the simple one, on his appearance, offered a "quid" to anyone who could lift him, and anyone knowing Ernie would have thought twice about accepting his offer. He kept the house in convulsions with his "Brighter London Town" and other quips and anecdotes. A medley of all the well-known melodies, from "Let the Rest of the World Go By" to "You'd Be Surprised" was much enjoyed, and for the vociferous encore he received he gave his own inimitable rendering of "There You Are, Then!" J. H Scotland is a very good "basso-profundo." The song of "Portsmouth Town" and a monologue or two kept the enjoyment at full swing. Robledillo is a wonder on the wire. He goes through his business as if he were on terra firma, and his balance is perfect. He can "jazz" and one-step on the slack wire, and gave us thrills in plenty. His assistant, who worked very hard, must be accorded a word of praise.

VARIETY ARTISTS' BENEVOLENT FUND.

Sub-Committee of Enquiry Appointed.

Mr. Bruce Green (Chairman of the Committee) presided at the annual meeting of the Variety Artists Benevolent Fund and Institution, held on Wednesday at the Horseshoe Hotel, Tottenham Court-road.

Poverty and Distress.

The annual report read by the Secretary, Mr. C. Douglas Stuart, stated that the past twelve months have been unprecedented in the terrible amount of poverty and distress prevailing in the variety profession, and the fund has been called upon to relieve a greater number of cases than ever before. The Committee has distributed in weekly pensions and special grants over £3,000, as against £1,990 the previous year, or an increased sum of more than £1,000. In addition, the amount of loans granted, principally for fares to engagements, was more than double that of the preceding year—£533, as against £231. Of this, £246 has been repaid, or about one-half of the sum loaned. The total expenditure of the Benevolent Fund branch of the charity was £4,810, while the cost of maintenance and upkeep of the institution was £3,206, as against £2,661 last year. The reason for this increase was principally due to a number of important alterations and repairs effected at "Brinsworth," including an electric light installation, also the number of old artists residing there is more than previously. In all a total of £8,000 was expended during the year of 1921.

To meet this largely increased outlay, over £10,000 was required to be raised, as by a resolution passed at the annual general meeting in 1920 it was decided that 25 per cent. of all moneys received should be placed to the "Brinsworth Endowment Fund" account.

At the general meeting held last March it was decided by the subscribers that an organiser should be appointed to obtain the necessary funds to continue the work of the charity by securing donations, arranging matinées, and other performances and functions. In May Mr. Harry Marlow was appointed to the position, which he has occupied with the greatest credit to himself and advantage to the fund, having by his energetic efforts raised very large amounts, including £2,200 from the Royal Performance at the London Hippodrome last November; over £1,100 from a matinée at the Hippodrome, Manchester; nearly £1,000 from the second variety ball held at Covent Garden Theatre; and numerous amounts from other sources. By means of these events and also by special donations and collections, a total of £9,166 was raised during the year. But from this £9,166, as already mentioned, 25 per cent. had to be given to the Endowment Fund, that is, £2,291 12s. 5d., leaving only £6,875 to meet the expenditure of £8,000. As there was £3,400 taken over from last year, the difference was met, and £2,261 was carried over to start the finances of the current year.

On the estimate that a similar amount will be required for relief in the coming months (and unfortunately the Committee fear that more may be necessary rather than less), at least £6,000 must be raised to meet the expenditure, which in these present times of acute depression and heavy taxation will be a very difficult, indeed a stupendous task, for many of the most generous subscribers to the fund in the past find themselves compelled to reduce their donations very considerably, even in some cases to a tenth of the amount they previously gave.

The Late President.

The Committee recorded their deep regret at the sad and sudden death of the much-loved President of the Fund, Mr. Jas. W. Tate, and testified to the good work he had done for it. Mr. R. H. Gillespie, the managing director of that great circuit of variety theatres—Moss Empires—had courteously consented to accept the position of President, which the Committee are certain he will occupy with conspicuous success.

The Committee also expressed their thanks to Messrs. Bruce Green, Harry Claff (Vice-Chairman), and Harry Blake (Hon. Treasurer) and others, for services rendered during the past year.

Mr. Chris Van Berne moved, and Mr Arthur Gallimore seconded, the adoption of the report, which was carried.

Financial Sub-Committee Appointed.

Mr. Harry Blake then submitted the statement of accounts, and Mr. Chas. Kasrac moved, and Mr. Ken Gallimore seconded its adoption.

In the course of the discussion which followed, Mr. Joe O'Gorman called attention to an item of £265 2s. 3d. for sundry office expenses, and to another item of £42 18s. 10d. for the old folks' dinner at Christmas. He did not think these extra dinners were, under present circumstances, necessary.

Miss Lottie Albert said it was usual in every institution of the kind to give the inmates a Christmas or New Year's dinner.

Mr. O'Gorman next called attention to the item of £660 5s. for salaries, and said he was of opinion that the Fund did not require a staff of the present size, and the sooner they realised that their expenses of administration were altogether too heavy the better for everyone concerned. He considered that the Organiser, whose appointment he had proposed at last year's annual meeting, was, with clerical assistance, quite able to deal with the business. This was a matter in which all sentiment ought to be put on one side.

Mr. Albert Voyce moved that a financial sub-committee be appointed to go into the whole question of expenditure and to make the necessary recommendations.

Mr. J. W. Cragg seconded, and the resolution having been carried the following gentlemen were elected to serve on the Sub-Committee: Joe O'Gorman, Charles Kasrac, Bruce Green, Barry Ono, Harry Cliff, George French, and George Sanford, with reference to the sundry expenses item to which Mr. O'Gorman had made reference, Mr. W. H. McCarthy (accountant) read a number of items from the office cash-book, and Mr. O'Gorman said he was quite satisfied.

Brinsworth Endowment Fund.

Mr. Monte Bayley, on behalf of the Committee, moved that the resolution passed at the annual general meeting, held on March 10, 1920, viz.: "That 25 per cent. of all moneys collected be added to the 'Brinsworth Endowment Fund,'" be rescinded, and the following be substituted: "That 25 per cent. of the net amount of the total annual income over expenditure be placed to the credit of the Brinsworth Endowment Fund, this to be retrospective as from Jan. 1, 1922." Mr. Bayley, in giving the reasons for bringing forward this motion, said it was a proposal of sound finance, and Mr. Marlow further explained that the necessity for this recommendation arose through the very bad times we were passing through. It was most difficult to raise any money.

After some further discussion the motion, which was seconded by Mr. Van Berne, was carried, and it was also agreed that the interest on the Endowment Fund should be kept in that Fund.

The New President.

Mr. Joe O'Gorman proposed, and Mr. J. W. Cragg seconded, that Mr. R. H. Gillespie be elected President of the Fund. This was carried unanimously.

The Vice-Presidents and other officers were re-elected, with the addition of the name of Mr. Julian Wylie to the list of Vice-Presidents. Mr. Bruce Green was elected Hon. Treasurer, and the Committee were also elected for the ensuing year.

MAURICE PIENA.

Amongst a batch of new numbers from Maurice Piena are some interesting novelties. These include a new edition of the famous serenade waltz from "Les Millions d'Harlequin." This edition is a replica of the popular first edition, as it was found that that edition seemed to meet most requirements at a low cost.

There are also further additions to the Adaptations edition, which still retains its low price of 1s. 3d. for full orchestra, with two first violins, piano and harmonium. These include "In the Time of the Roses," by Albert Landry; a romance for violin solo, "Pastorale," by Wurmser; a romance for solo violin and solo 'cello, "Frivilous Pursuit," by Fred. Nossam; a bright number, in tarantella form, timed to last about two minutes, and "Dawn," by de Sorbo, a slow semi-dramatic number.

Two fine camels, male and female, are for sale. They can be seen at the London Pavilion to-morrow (Thursday) at 2.30 p.m. at the trade show of "A Romance of Old Baghdad," featuring Matheson Lang. These camels are in excellent condition, are thoroughly acclimatised to this country, and have toured the provinces upwards of eleven months. For photographs and particulars apply H. W. Thompson, 89 and 91, Wardour-street, W.1.

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NEXT WEEK'S CALLS.

MONDAY, MARCH 27, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 17 NOW DUE.

ALBANY WARD THEATRES, LTD.
Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.
SALISBURY PALACE.—H. Pelton's company, in "Splash Me."
WEYMOUTH JUBILEE HALL.—Marie Rame Company, and company as booked.
YEOVIL PALACE.—Chas. Stevens, Clare Forster.

RAYMOND London Shortly.

BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Dorothy Mullord's revue, "Girls Kisses and Curls."
RAMSGATE PAVILION (rehearsal, 12).—Aldor Trio, Arthur Gilroy, and company as booked.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Three Delawares.
HAMILTON HIPPODROME (rehearsal, 1).—Cecil Barth presents "Hunky-Dory."
IPSWICH HIPPODROME (rehearsal, 2).—June Mills, Les Bastiens, Hall and Menzies, Kranton, The Doves, Montague, Dale and Williams.
IPSWICH LYCEUM THEATRE.—"Married for Money."
NORWICH HIPPODROME (rehearsal, 2).—F. H. Fowler presents "Rose Petals."
PAISLEY RINK PALACE (rehearsal, 12).—McDonald and Whyte, Dick Williams.
PAISLEY THEATRE (rehearsal, 12).—Henry Lees presents "Jack and Jill."

RAYMOND Touring France.

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12).—R. Courtneidge presents "The Arcadians."
WEST BROMWICH EMPIRE THEATRE (rehearsal, 12.30).—Labers and Hagar present "Crackers."
WEST BROMWICH THEATRE ROYAL.—Percy Commingsby's Rep. Co.

MACNAGHTEN TOUR.
BLACKBURN.—The Hassans, Jack Lane, Chas. Grantley, Howard Rogers, Alfredo, Wallace and Renee, Henry Luscombe.
BRADFORD.—Syd. Lyn, Donaldson Weedon and Co., Stanford and Allen, Frank and Elsie, Fred Brezin, Fusco, Star Operatic Trio.
BURNLEY.—Four Elmores, George Jackley, Henry Fisher, Foster and Nixon, Tubby Turner and Partner, Mary Leighton.
CARLISLE.—"What a Pal," Billy Camp, Jack Byrne, Paul Thomson, Charlieri Bros., Rupert Ingalese, Jean Andrews.
HALIFAX.—Kisbey, Nixon Grey, Ernest Krake and Co., R. W. Willey, Mary Ann Clarke, Laline.
HUDDERSFIELD.—Sisters Mestrys, Victor and Velma, Hugh Ogilvie, Alexandre, Jessica Way, Susie Marney, Clans of Scotland.
SOUTHAMPTON.—Four Richards, Bale Family, Dippy Diers and Flo Bennett, Dennis and Donald, Bert Symes, Johnny Dundee, Lily Eyton.
WARRINGTON. — Australian Entertainers.
LEICESTER.—Company as booked. Rehearsal at all halls at 12.

LONDON SYNDICATE HALLS.
(See page 19.)

RAYMOND Touring France.

LONDON THEATRES OF VARIETIES, LTD.
CAMBERWELL PALACE (rehearsal, 12).—Low Lake presents "Splinters."
CLAPHAM GRAND (rehearsal, 12).—Syd Walker, Carlton, Vera Wootton, Bert Weston, Michaeloff Trio, Stowe Bros., Arthur Brough, Herbert La Martine.
CROYDON EMPIRE (rehearsal, 12).—Jack Pleasants, Whit Cunliffe, Wilson Hallett, We Three, Maher and Langford, Harry Bedford, The Gladiators.
HAMMERSMITH PALACE (rehearsal, 12).—"Patches."
HOLBORN EMPIRE (rehearsal, 12).—Gertie Gitana, Nellie Wallace, Vernon Watson, Fyne and Hurley, Marie Lawton, Nelson and Nelson, Valazzi, Bert Lee.
ILFORD HIPPODROME (rehearsal, 12).—Harry Day's "Jingles."
ISLINGTON EMPIRE (rehearsal, 12).—Robb Wilton, George Wilbey, Lily Lena, Mae Mann, Woolmer Young, The Jees, Ena E. Roma.
KILBURN EMPIRE (rehearsal, 12.—Coram, Bruce Green, Fulgora, Sammy Shields, Lily Lena, Rene and Godfrey, Ellis Bartlett, Jane Croft.
LEWISHAM HIPPODROME (rehearsal, 12).—Whit Cunliffe, Jack Pleasants, Harry Ramsley, Dusty Rhodes, Stradus and Dolly, Chris Van Bern, Richardini Troupe, 4 Madcaps.
PALLADIUM (rehearsal, 11). — "Rockets."
POPLAR HIPPODROME (rehearsal, 12).—King and Benson, Morny Cash, Ristori and Partner, Vernon Watson, Marjory Fulton, Hanlon Charles Troupe, Jas. Stewart.
PUTNEY HIPPODROME (rehearsal, 12).—"London to Baghdad."
SHOREDITCH OLYMPIA (rehearsal, 12).—May Henderson, Harry Champion, Fred Russell, Bert Weston, Allan Raine.
WILLESDEN HIPPODROME (rehearsal, 12).—May Henderson, Tom Stuart, Eric Randolph, The Grumblers, Hal Wright, Katie Hughes, Barts Trio, Radford and Valentine, Claude Gardner.
WOOLWICH HIPPODROME (rehearsal, 12).—The Poluskis, Morny Cash, Lucille Benstead, Daisy Taylor, Mooney and Holbein, The Artois, Geo. D'Albert.

RAYMOND Continental Tour.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Mutt and Jeff, Percy Honri, Manny and Roberts, T. Elder Hearn, Syd Howard, Horatio Nicholls Five.
BIRMINGHAM GRAND (rehearsal, 1).—The Five Petleys, Les Pemi, Lee White and Clay Smith, Scotch Kelly, Dick Henderson, Lynda Martell, Marcelle and Partner.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Jack and Tommie, Gene Gordon, Bert Evans and Leah Pinnick, Huntley Leonard.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Fujiwara, Weynen and company, Wallie Pearce, The Robertys, Hedges Brothers and Jacobson, Mona Vivian.
CARDIFF EMPIRE (rehearsal, 1).—Royal Merry Four, Marie Lloyd, Tom Edwards, Power and Bendon, Agnes Croxton, Pall-Malls, Omega Trio.
CARDIFF OLYMPIA (rehearsal, 11).—Bonelli, Sullivan and Lewis.
Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre.
EDINBURGH EMPIRE (rehearsal, 12).—Lole and Her, Frank and Vesta, Russell Carr, Ella Retford, Bert Elliott and Doris Brunton, Brooklyn Four, Ten Loonies.
FINSBURY PARK EMPIRE (rehearsal, 1).—Roxy La Rocca, Zellini, Lauri Howard, Grock and Partner, Lily Morris, Jack Cock, Alfred Leonard, assisted by Adeline Valery.
GATESHEAD EMPIRE (rehearsal, 1).—Beresford and Pearce present "Barebacks."
GLASGOW ALHAMBRA (rehearsal, 11).—Robert Evett's company, including Miss Jose Collins, in "The Maid of the Mountains."
GLASGOW COLISEUM (rehearsal, 11).—D. W. Griffiths' sensational success, "Way Down East."
GLASGOW EMPIRE (rehearsal, 11).—Real McKays, Pimple and Co., "The Monks of St. Bernard," Les Nosselas, Mdlle. Terpsichore, Bert Terrell, The Four Lombards.
HANLEY GRAND THEATRE (rehearsal, 12).—The Three Laurels, Jose de Moraes, Rene Ralph, Daisy Wood, Finlay Dunn, The Royal Bartle Quartette, George Grogie.
HULL PALACE (rehearsal, 1).—Engel Brothers, Billy Merson, Horace Jones and Partner, Spencer Ward and Gertrude Long, Alec Main, Rita Valmore and Leon Lewisoff, Cole and Robbins.
LEEDS EMPIRE (rehearsal, 1).—"Bran Pie." Cast includes the Two Bobs, &c.
LIVERPOOL EMPIRE (rehearsal, 1).—Manuel Vega, The Nicoletos, Wee Georgie Wood and company, G. H. Elliott, Hermann and Shirley, Dolly Elsworthy, Rolf Slater.
LIVERPOOL OLYMPIA (rehearsal, 1).—Fred Karno presents "1922." Cast includes Fred Kitchen, Marie Blanche, &c.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate Production, "Round in Fifty."
NEWCASTLE EMPIRE (rehearsal, 1).—C. W. Woltard, The Jovers, Maurice Moscovitch and company in "The Link," Albert Whelan, Frank E. Franks, George French, Mayne and Sheridan.
NEW CROSS EMPIRE (rehearsal, 1).—Tom D. Newell, The Buchanans, Menara Brothers, Vine and Russell, Winston's Water Lions and Diving Nymphs, Stanelli and Douglas, Herbert Cave.
NEWPORT EMPIRE (rehearsal, 1).—William Heughan, Stan Kavanagh, Martin and Castle, "Sunbonnet Sue," Babs and Peggy James, Megan Brothers.
NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."
PRESTON EMPIRE (rehearsal, 11). —Fred Culpitt, Arthur Pond, The Flying Banvards, Elkins, Fay and Elkins, Milton Hayes.
SALFORD PALACE THEATRE (rehearsal, 1).—"The Amateurs."
SHEFFIELD EMPIRE (rehearsal, 1).—Olga Morselli, The Five Jocks, Katrina and Joan, Long Tack Sam and company, G. S. Melvin, Ernest Hastings.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Masu and Yuri, Zaleski, Dick Tubb, Rais and Rosie Walters, J. H. Scotland, Resista, Magini.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Tom Clare, Johnson Clark, Gresham Singers, Four Mackwells, &c.
STRATFORD EMPIRE (rehearsal, 1).—Knuth, Sam Mayo, Billy Danvers, Fred Karno's "Mumming Birds," Haydn Wood and Dorothy Court, Ted Marcel, Adami and Assistant.
SUNDERLAND EMPIRE (rehearsal, 1).—Cruikshank, Billy Bennett, Oswald Bemand, Hunter and Bob, Tucker, Syd. Moorhouse.
SWANSEA EMPIRE (rehearsal, 2).—Nellie Wigley, "Symphonia," O'Gorman Brothers, Oswald Williams, Nicol and Martin, Elsie Bower, Harry Martinez and Co.
VICTORIA PALACE (rehearsal, 11.30).—Harry Weldon, Muriel George and Erneat Rutcher, Dorothy Varick, Bromley Carter, Thornley Dodge, Gwen and Bert Emmerson, Olive Weir, Manuel and Francois.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Hartlepool's Operatic and Musical Society.

RAYMOND Continental Tour.

STOLL TOUR.
(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—Maud Allan, Dorval and Darcy, Geo. Lee, Lynne and Hamilton, 4 Vrees, Len Carrodus, Taileur Andrews.
BRIGHTON HIPPODROME (rehearsal, 12).—"The League of Notions."
LEEDS HIPPODROME (rehearsal, 12).—Bert Errol, Fred Duprez Ernie Mayne, O'Neil and Thayer, Langley Bros., Audrey Knight, Seattle Company.
LIVERPOOL HIPPODROME (rehearsal, 12).—Daunton Shaw Troupe, Laveen and Cross, John Luxton, Five Kaeths, Payne and Hilliard, Hilda Glyder, and company as booked.
MANCHESTER PALACE THEATRE rehearsal, 11).—"Rockets."
NEWCASTLE HIPPODROME (rehearsal, 12).—Will Fyffe, Marie Dainton, Van Dammes, Mafuziang Manchu Troupe, Spence and Jocelyn, Hilda Nelson Trio, Violet Black and company.
PARIS ALHAMBRA.—Georgel, Joe and Willey, Haydee's Marionettes, Two Ascots, Strakai's Dogs, Cycling Brunettes, Takio and Film, Gregory Ratoff Troupe, Sie Ben Albas Abdulla, Rameses, 5 Uessems.
PORTSMOUTH HIPPODROME (rehearsal, 1).—"Pins and Needles."
SHEFFIELD HIPPODROME (rehearsal, 12).—George Mozart, G. T. Pattman and company, Fandor Troupe, Sam Hilton, Mountfords, Iris and Phyllis.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Oh Laugh."
SOUTHEND HIPPODROME (rehearsal, 12.30).—Great Carmo, Tom Rees, Skating Nelsons, Anna and Louis, Montgomery and Yule.
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Futurists."

RAYMOND London Shortly.

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MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Jack Cromo presents "Go As You Please."
ATTERCLIFFE PALACE (rehearsal, 1).—Geo. and Ethel Deldee, Bruce Mascloud, Simple and Smart, Query, George Hutchie, Bobby Vane presents "Jerry," Alice Gill.
AYR PAVILION THEATRE (rehearsal, 1).—Jackson Owen's "(K)Night of the Garter."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—Florrie Forde, Billy Walters, Gilbert Lees and Co., Robinson and Macken, Petro and Leon, Countess Wilet and Co.
GLASGOW PAVILION (rehearsal, 11).—Noni and Partner, Lloyd and Montrose, Harry Marlow, Ringle Brothers, The Stellios, Denise and Jan, Veda Le Court.
KINGSTON EMPIRE (rehearsal, 12.30).—Wolkowsky's Russian Ballet, Chas. Kitts and Co., in "The Cuckoo," Jack Barty, Spalding and Vanguard, Les Jardys, Florence Yaymen, De Busse, Tubby Stevens.
LUTON PALACE THEATRE (rehearsal, 12.30).—The Two Hadens, Walter O'Brien, Harry Karr and Walter Kooney, "Why Girls Leave Home."
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Deveydt Ensemble, Two Le Roys, Ernie Ream, The Three Nitos, Christy and Willis, George Rymer, The Biltons.
PENGE EMPIRE (rehearsal, 12).—"The Buccaneers."
PETERBOROUGH EMPIRE (rehearsal, 1).—Edwin Lawrence, Will Manning and Edie Lane, Harold Gray, Caprice Proud, Miss Dorothy Darlington.
READING PALACE THEATRE.—E. Lewis Waller's Tours, Ltd., "Afgar."
WALHAM GREEN GRANVILLE (rehearsal, 12).—Hart and O'Brien, Joe and Betty Binns, Alcide Capitaine, Miller and Canning, Joyce Lynn, W. P. Wentley, Mabie Sisters, Hill and Dale, Pathé.
WIGAN HIPPODROME (rehearsal, 11.15).—Felovis, Fred Morris, Holloway and Austin, Dan Eden, Clark and Brenton, Jack and Emily, The Yamayama Troupe.

GEORGE HIRSTE AND EVA VENTON.

An attractive feature of the current week's programme at the Granville, Walham Green, is a new act presented by Mr. George Hirste, the well-known concert party comedian, and Miss Eva Venton. We first see George as a quaint "dame," namely, a lodging-house landlady, visited by a Shakespearean actress in the person of Miss Venton. After Mr. Hirste has sung an amusing number, "Sally, the Pride of the Ballet," the Shakespearean visitor displays strange sleep-walking proclivities, and reels off many a line from the works of the Bard which her vis-à-vis amusingly parodies. But when she proceeds to put her bloodthirsty threats into practice it proves too much of a joke for poor "Ma," who finds herself stabbed by the prosaic instrumentality of a table-fork. Happily, however, it turns out to be all a dream—the result, we presume, of a too heavy supper. Mr. Hirste and Miss Venton worked this little skit for all it was worth, and it got a very encouraging reception.

SHOREDITCH OLYMPIA.

Among the turns in the usual attractive programme at this hall, special mention must be made of Elkins, Fay and Elkins, who so thoroughly and mirthfully enter into their mirth, melody and musical mélange. Their syncopated singing is most exhilarating. "Granny" is capitally sung. "Piccaninny" is very well rendered as a duet and extremely popular. The dancing, too, is clever in the extreme. Katie Hughes is a bright boy, and as a male impersonator is second to none. In "I'm Going Back to Tennessee" she displays great vivacity and grip of her audience, and her dancing is neat, nimble and novel.

Gus Harris, the Scotch Hebrew character comedian with the big voice, gives "Sweet Marie in Italie,' the romance of the Leicester-squariana, and his always popular ditty, "Tra-La-La," with its story of a fallen star, in quite in his best style, which as everyone knows, means a good deal.

Jennie Benson, so recently the natty principal boy at the Palladium, is here, assisted by the Royal Welsh Choir, and she gives songs, racy, "Oh, No!" fantastic, like "Apache," romantically picturesque, as "An Eastern Maid"; cocknified, like "The Coster Girl," in all of which she is delightful. Syd Walker, in his comedy scena, "The Coffee Stall Keeper,' is a scream throughout, and never fails to keep the audience laughing, and his humorous ditty, "I've Got You," goes well. The Stour Brothers, in their novelty specia'ity act, complete.

Zasma, though not down on the programme, appeared here in his acrobatic and trapeze performance with great success.

THE LATE ALBERT MITCHELL.

The funeral of the late Albert Mitchell took place on Friday at Kensal Green Cemetery, the affection and esteem in which deceased was held by his confrères on the Stoll staff being evinced by the number who attended. Among those present were Mr. J. Christie, Mr. and Mrs. Lampont, Mr. and Mrs. Johns, Mr. J. Hayman, Mr. A. Croxton, Mr. G. Reynolds, Mr. J. Garnham, Mr. Pierpont, Mr. Davies, Mr. John Roberts, Mr. Charlie Barnard, Mr. Alltree, Mr. Myers, Mr. J. Grossman.

Many beautiful floral tributes were sent by the following, amongst others: Sir Oswald and Lady Stoll, Oswald Mitchell (son), Mr. and Mrs. Jack Christie, Mrs. Ade'aide Stoll, Mr. S. Gordon Michie, Mr. and Mrs. Johns, Mr. and Mrs. Fred Lampont, Bertram Iles and staff of Manchester Hippo., Chatham Empire; Mr. and Mrs. George Reynolds; Lloyd Langdon, management Bristol Hippo., management Hackney Empire, management Bedminster Empire, management Stoll Picture House, Kingsway; front of house staff, Alhambra: Augustus H. Pardo; David James, Wood Green; H. Baker, Wood Green; management Shepherd's Bush Empire; Mr. and Mrs. Paul Hall, Jack Persich and staff Chiswick Empire, Mr. O. Worth, Mr. W. J. Bently, Mr. A. Dove, Mr. W. T. Martin, Mr. W. J. Garnham, Mr. and Mrs. Horace Reeves, Stoll Picture Productions, Mr. and Mrs. F. G. Francis, Mr. and Mrs. Maccarthy, Granville Theatre; Kennington Theatre; Booking Committee, Moss' Empires; Mr. and Mrs. Williams, Dudley I. Gayford, Percy Rees, G. W. Alltree, Mr. and Mrs. John Hayman; General Staff, Stoll Offices; Mrs. Silver, Nat Day, Pat Wilson, Bert Davis and Tim Wilson, Mr. and Mrs. Crocker, C. Haile, Granville Theatre; Mr. and Mrs. Daffurn, Mrs. Mitchell.

Mr. Oswald Mitchell wishes, through our columns, to express his sincere thanks for sympathy shown in his bereavement.

THE PERFORMING ANIMALS ENQUIRY.

Captain Woodward Interviewed.

The well-known artist, Captain Woodward, F.Z.S., having been asked, as one who ought to know, for a brief review of the present situation regarding the Performing Animals' question, stated, in an interview, that the present Parliamentary Inquiry now principally centres around questions as to whether this or that particular trick is natural regarding various animals or otherwise. "The old sensational red-hot iron, electricity, and other fantastical charges, have been," he says, "de-bogied," and no longer hold water, it having been demonstrated that most, if not all, of the tricks performed to-day are merely ingenious adaptations and enlargements of natural displays and natural abilities seldom discovered by other than a close student of each particular animal.

I should say at once that in actively helping to defend the animal exhibitors' cause, I do not particularly need to do so, as in respect to sea-lion performances no specific charges have been brought against the trainers of these animals. I have, however, begged for an opportunity to refute before the committee many specific charges by some of the witnesses against us, upon which I am especially qualified to speak. Yet I have been barred on account of being a sea-lion exhibitor only.

In summing up, I would say that the public is the best censor in the matter, and their extraordinary appreciation of selected animal shows proves their innate popularity. The charm of these are their spontaniety, and they come as instructive, laughable contrasts to many otherwise unvariegated' 'variety" programmes.

One hears of occasional so-called public protests, but these are merely despicable plots of a certain few individuals who work a hissing or protest stunt. These six or seven persons have thus far worked this "gag" a few times, but managements are aware of the nefarious plan, and it carries very little weight. An artificial public opinion is very hard to create, and managers admit its futility. The last opposition witness at the Inquiry was weaker than any preceding her, reciting obviously absurd alleged incidents of 38 years ago. I submit that this is going too far back upon which to base modern judgment. Great progress has been made in every sphere of life since then, and the wonderful art of animal education has been equally progressive.

To many individuals an animal is merely something to be petted, pampered and spoilt, which treatment is really not true kindness, while they let humanity placidly suffer and starve. If the mere amateur can succeed so well by so little homely animal training, does it not stand to reason that we, as gifted specialists, can, by reason of our far more experienced ability, with equal ease, secure far more remarkable results? I quote with pleasure Mr. Filson Young, who impartially said of us: "The qualities demanded are infinite patience, a gentle firmness, and a close understanding of animal nature. One should acknowledge that these practitioners of a curious craft have their share in educating our wider humanity. They have done much in breaking down some of the mysterious barriers that divide kind from kind, and in throwing here and there a frail bridge of communication across the chasm that separates us still from those lovely and intelligent beings who share with us the miracle of self-conscious life." Finally, we have high hopes of being freely allowed to continue our livelihood and of still catering to and justifying the great liking and interest shown by the general public in our pets.

"JOY BELLS."
At Stoke Newington.

Tom Heathfield's clever company are reappearing this week in London at the Alexandra, Stoke Newington, after a most successful tour. This bright, melodious and entertaining piece has been well furbished up, whilst retaining all the Hippodrome attractiveness, and under Mr. W. S. Logan's management it goes with a swing. The first scene "The Home of Young Things," is entirely redressed, and very tastefully, too. Tom Heathfield, in a variety of characters gets there all the time with his unflagging humour and resourceful comedy.

Daisy Hurdles is very bright and animated, and her charming singing wins deserved applause. Arthur Reece ably assists in the funmaking, and he has a good voice when it is requisitioned. Pretty little Tippie O'Dell is also well in the picture. The scenes, it will be recollected, include the studio with its comic complications, resulting in a mild case of "double crossed," with its old family photographic album, so prettily portrayed by the company.

The winter phantasy, "The Spirit of the Snow," is a very picturesque and effective stage effect, notable for the dancing of Edna Myra, winter gradually resolving itself into "Springtime" (sung by Daisy Hurdle with the joy belles). The bird ballet, song and dance is beyond praise. The dry state in New York is amusingly depicted by Tom Heathfield, Arthur Reece, and Harold Joyce; and the final blaze of splendour in the Palais de Jazz forms a fitting conclusion to this joyous entertainment.

"OUT TO WIN."
At the Chelsea Palace.

"Out to Win," presented by Mr. Frank Laurance, started the "theatre season" at this theatre on Monday evening. The exciting icidents and thrills featured in Roland Pertwee and Dix Clayton Calthrop's clever play won enthusiastic plaudits from a large house. Mr. E. Hamilton Jordan did good service in the dual rôle of Anthony Barraclough and Richard Frencham Alton, and Mr. C. Haviland Burke must be credited with a clever piece of acting as Hilbert Terrington. That sterling actor Mr. H. Tripp Edgar was seen to advantage as a financier. Others distinguishing themselves were Messrs. Frank Anderson and Kenneth Warry. Miss Letty Paxton was especially good as Auriol Craven, and Miss Dorothy Batley and Victoria Marsh (Isabel Irish and Flora) also deserve mention. The play was well stage-managed, and the scenic appointments first rate.

The English Insurance Club have organised a bohemian concert, which is to be held at Anderton's Hotel, Fleet-street, on Wednesday next, at 7.30, when several notable artists are expected to perform.

Messrs. Popplewell Bros., the proprietors of the Palace Picture House, Shepshed, recently lent their theatre in aid of charity, and the takings realised over £21. It is their intention to produce stage plays shortly, and they have been granted a theatrical licence.

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FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"MERELY PLAYERS."—Marks 8½.
Hayward (American) production, six reels, featuring Kitty Gordon.
GENERAL DESCRIPTION.—A carefully produced, well-acted production, with an attractive cast. The weakest part of the film is the story.
STORY.—Nadine is a widow, pretty and rich, and therefore much sought after by the male sex. She has a passion for acting, which her wealth allows her to indulge in as an amateur. For this reason she can sympathise with Vera Seynave, a humbly-born girl who imagines she only requires a good chance to become a great actress. This chance Nadine is able to obtain for her, but the girl fails to do any good, and on reading a particularly cruel criticism of her performance, written by one of Nadine's admirers, she attempts suicide. Nadine turns up in time to stop this, however, and eventually convinces her that a happy marriage with her adoring grocer sweetheart is a far better thing than a horrible death. Eventually, too, Nadine forgives Rodney Gale for his harsh criticism of her protége, and they also are united.
ACTING.—A clever performance of a fascinating and shrewd woman of the world is given by Kitty Gordon, who wears some gorgeous clothes. Muriel Ostriche, as an extreme contrast to the widow, is very good, and Johnny Hines gives one of his most laughable portraits of a love-sick youth.
PHOTOGRAPHY.—Excellent.

"BLACKBIRDS."—Marks 8½.
Realart (American), 5-reel Drama, featuring Justine Johnstone.
GENERAL DESCRIPTION.—Interesting story, marred as a production by a too-lavish exhibition of "close-up" posings of the heroine interrupting the continuous action.
STORY.—Leonie D'Orville is a member of a gang of international crooks and smugglers, known as the "Blackbirds." Her beauty and seeming guilelessness have made her one of the most successful members of that organisation. On one of her periodical visits to New York Leonie meets on board a young fellow named Nevil Trask, and for the first time in her butterfly existence, feels the pangs of remorse—due to a sense of her own worthlessness to become the wife of the man with whom she had fallen deeply in love. Arrived in the States Leonie seeks an interview with the leader of the gang, named Duval, her object being to terminate her career of crime. But Duval has too tight a hold on her, and his refusal to allow her lead a better life ends in bitter recriminations between the pair—overheard, by accident, by Trask. In the end this chance circumstance brings about Leonie's regeneration; a dramatic scene being that in which Leonie confesses her past to her lover, only to find that he had long been aware of her mode of living, and, as a matter of fact, was the principal agent of the law engaged in tracking down the "Blackbirds"—the arrest of Duval bringing the story to an end.
ACTING.—Good.
PHOTOGRAPHY.—Excellent, many beautiful interior and exterior scenes being screened.

"HIS BROTHER'S KEEPER."—Marks 9.
Cinema Corp., 5,500ft. Drama, American.
GENERAL DESCRIPTION.—A story based upon hypnotic suggestion and a consequent crime.
STORY.—Rex Radcliffe, vice-president of a railroad, exercises his hypnotic power in the case of a young man, named Harvey Weer, who, under this strange influence, murders the railroad president. Rex becomes the guardian of the dead man's daughter, Helen Harding, who, however, has a devoted admirer in John Bonham. Radcliffe has an interest in Amalita Cordova, an actress he has courted, and to whom he foolishly boasts of his misdeeds, and she, influenced by jealousy, does not hesitate to make use of her knowledge. Faced by the exposure of his crime, Radcliffe, after a full confession, commits suicide, Harvey is set free, and the lovers, John and Helen, made happy.
ACTING.—In the representation excellent work is done by Miss Martha Mansfield as Helen. Mr. Rogers Lytton as the villain; and Mr. Gladden James as Weer.
PHOTOGRAPHY.—Very good.

"JIM THE PENMAN."—Marks 9½.
First National (American) five-reel drama, featuring Lionel Barrymore.
GENERAL DESCRIPTION.—A fine screen adaptation of Sir Charles Young's famous drama of the same name
STORY.—Too well known to require detailed description. In brief, it concerns the years of agonising soul torture of James Ralston as the result of a forgery perpetrated to save from ruin the father of the girl he loves, which is immediately discovered by the man whose signature Ralston had imitated, and who is the head of a gang of swindlers. In order to escape from justice Ralston becomes the unwilling creature of this fellow, years of mental and moral anguish only ending when Ralston, by a ruse, gets the whole gang in his power, scuttles the yacht to which he had lured them, and, sacrificing his own life, rids the world of a worthless coterie of criminals.
ACTING.—Excellent on the part of Mr. Lionel Barrymore in the name-part. He is very ably supported by the remainder of the fine cast engaged
PHOTOGRAPHY.—Good.

"THE ISLAND OF ROMANCE."—Marks 8½.
Renters' Controlled five-reel American drama, featuring Violet Mersereau.
GENERAL DESCRIPTION.—An outstanding feature of this film is the glorious scenery amid which the action is laid.
STORY.—Dolores Winthrop had been reared as an infant on a lonely island, her only companions being an elderly aunt and two equally elderly female attendants. Left to roam at will, Dolores becomes a true child of nature, and at the age of about fifteen, when we first make her acquaintance, she has grown into a beautiful type of budding womanhood, unconventional and natural, as are her surroundings. In these conditions she encounters a young naturalist, who comes to the island in search of rare insects, and their meeting provides a pretty scene, in which awe and curiosity on the part of the girl play a conspicuous part. Other visitors arrive with less innocent objects, one of which is the valuable mining claim. In the end their motives are frustrated, the young naturalist playing a prominent part in the defeat of the marauders.
ACTING.—Violet Mersereau is good as Dolores, her fresh beauty being a great asset. Support fair.
PHOTOGRAPHY.—Good, some beautiful exteriors being a feature

"GET-RICH-QUICK WALLINGFORD."—Marks 9½.
Famous-Lasky (American) production, 6,700ft., featuring Sam Hardy, Doris Kenyon, Norman Kerry, &c.
GENERAL DESCRIPTION.—Several alterations are noticeable in this film version of the famous stage play, but it is high-class entertainment with well-directed action and a carefully chosen cast.
STORY.—Rufus Wallingford and his partner, Blackie Daw, are a couple of those heartless rogues who make a fat living by imposing on the credulity of unsophisticated village folk, collecting their savings to invest in wonderful companies that are extant principally in imagination. In Wallingford's case, though, business affairs accidentally turn out a huge success, everybody is made rich, and the swindler and his partner fall in love and find themselves transformed into happily married, honest men.
ACTING.—Every member of the cast does excellently and intelligently.
PHOTOGRAPHY.—First-class.

ORGANISING THE CINEMA WORKERS.

Mr. A. Lugg, general secretary of the Actors' Association, attended by invitation the joint meeting of the N.A.T.E. and the Electrical Trades Union, convened at the Bath House Hotel, Dean-street, Soho, on Sunday, March 5, and acted as arbitrator.

Mr. Lugg reports: It was made abundantly clear that the E.T.U. had no desire beyond the two following points: (1) To see a scale of pay for cinema operators established and maintained, which would in no case be lower than the district rate paid to electricians who were members of the E.T.U.; (2) to be in a position to insist upon the above rate if and when necessary by power-house action

This was agreed to be a clear definition of the case for the E.T.U. by Mr. McLauchlin.

The case for the N.A.T.E. was also clearly made out, being that the cinema operator is primarily a worker in the entertainments' industry, and if an electrician is such in a secondary degree; that in order that all workers in the cinema section of that industry should become adequately organised, it is vital that operators should hold a N.A.T.E. card.

Mr. Lugg decided that an irrefutable case was made out by the N.A.T.E., and he was therefore compelled to give it as his decision that the N.A.T.E. is the proper body to organise cinema operators.

He, however, made a very strong recommendation that the N.A.T.E. should agree with the E.T.U. that the rate of pay for cinema operators shall never be lower than the local district rate paid to the electricians, and that in order to establish and maintain this rate, the E.T.U. should be prepared to support the N.A.T.E by every means in its power.

Representatives of the E.T.U. and the N.A.T.E. met three members of the General Council of the Parliamentary Committee of the Trades Union Congress on March 7.

The case for the E.T.U. was stated by Messrs Rowan and McLauchlin.

Mr. T. Cannon replied on behalf of the N.A.T.E., and submitted the findings of the Parliamentary Committee of the Scottish Trade Union Congress and Mr. Lugg's decision. The Board as set up by the General Council were of the opinion that they could take no further action in the matter in view of the two previous decisions.

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GLEANINGS FROM FILMLAND.

"A Dangerous Adventure."
The latest acquisition of the Pearl Films, Ltd., "A Dangerous Adventure," is announced to be one of the most stupendous serial productions yet screened. The scene of the story is laid in the African jungle, and some 2,500 real jungle inhabitants, with thousands of African natives and hundreds of ballet girls, appear during the 15 episodes, together with the $1,000,000 menagerie of the A. G. Barnes' circus. The cast, co-starring Miss Grace Darmond and Phil. McCullough, also includes Jack Richardson, Derelys Perdue, Robert Agnew, and Mabel Stark.

Sartorial Variety.
There are few juvenile screen actors in British films who have worn such a variety of costumes for parts as has John Stuart. In "Sally in our Alley" he appeared as a coster, in "The Lights of Home" he wore fisherman's clothes that were the vogue a century ago, and those of a dashing young blood of the period; for "Aileen Allanah" he wore a typicaly Irish get up; from these outfits he found himself wearing modern clothes in "Sinister Street," and a Canadian rancher's winter outfit in "Little Mother."

Sonia—the Maltreated Heroine.
Miss Evelyn Brent, who has just completed the heroine's part in "Trapped by the Mormons," has had to undergo terrible treatment from the villain in most of her films, but the Mormon maltreated her more than any of the other villains. Next week this beautiful American artist will be seen in the title rôle of the film version of "Sonia," in which part she has another terrific fight.

And when she starts fighting Miss Brent makes no pretence of the matter. Usually the villain has his share of bruises as well as Miss Brent, and in "Sonia" the fight scenes are nothing if not thrilling.

Colonel English, D.S.O.
In the new film, entitled "The Fruitful Vine," there appears opposite the name of one of the leading characters, Sir Theodore, that of Robert English, a name which disguises the real identity of Lieut.-Col. R. M. English, D.S.O.

Before taking up film work Mr. English had spent the greater part of his life in the Army. Educated at Wellington College and Sandhurst, he joined the King's Shropshire Light Infantry in 1895. He served through the South African War and served five years in India, and then served again throughout the recent War, in which he gained the D.S.O. and the French Croix de Guerre. From 1918-1919 he was Provost Marshal of London, after which he retired with the rank of Lieut.-Colonel. In 1920 he turned his attentions to film work, and since then he has played leading parts in "The Broken Road," "The Four Feathers," "The Hound of the Baskervilles," "The Rotters," "The Lost Leader," "The Truants," and "Dangerous Lies."

Presentation to Norwich Manager.
The retirement of Mr. H. Rinder from the management of the Electric Cinema Theatre, at Norwich, was marked by presentations from the managements, orchestra, and staffs of both the Electric and Prince of Wales Palace Theatres, with which Mr. Rinder was at one time associated, under F. H. Coopers, Ltd. The presentation from the Electric took the form of a silver-mounted ebony walking stick, and that from the Prince of Wales' Palace was a solid silver cigarette case. Mr. Maitland de Lacy, conductor of the Prince of Wales' orchestra, and Mr. Baker made the presentations in felicitous terms, and referred to the respect and esteem in which Mr. Rinder was held by all the staffs. Mr. Rinder made suitable acknowledgments and regretted the severance of old friendships in both houses.

Cinemas and Their Clearers
At a meeting of the Northern Branch of the Cinematograph Exhibitors' Association a communication was received from the Labour Exchange intimating that cleaners and caretakers of cinemas were not now insurable for unemployment. It was further pointed out that cinema proprietors were entitled to a refund of the whole of the contributions paid for unemployed insurance since November 30. They had, however, to continue to pay the Health Insurance contributions.

Popularity of "Alf's Button."
The Hepworth Picture Play, "Alf's Button"—which, by the way, is now scoring an enormous success in South Africa, has received many eulogies from America, where it is being handled by the Associated First National.

TOTTENHAM PALACE THEATRE

Charity Matinee.
A matinée in aid of the Maintenance Fund of the Prince of Wales's General Hospital, Tottenham, was given at the Palace Theatre, Tottenham, on Thursday. The matinée was under distinguished patronage. Councillor R. W. Clark was chairman of the committee, Mr. E. M. Marsden hon. treasurer, and Messrs. Horatio W. Miller and L. P. Mills joint hon secretaries.

The hospital has been in existence for 60 years, and over 2,000 patients have been admitted to the wards during the past year, and although many hospitals have closed beds for want of funds, it has struggled on using the accommodation to the utmost. But a debt of £3,000 has been incurred, and the hospital authorities are anxious to clear this off. It is worthy of note that all the artists whose names appeared on the bill duly appeared and contributed to a long and most attractive programme. The list included Reginald Tyzack, tenor vocalist; Molly Barney, dancer; Gladys Bleach, contralto; Howard Rogers; Wee Georgie Wood; Gertie Gitana; Brothers Child, entertainers; Dorothy Storm; Rich Taylor, ventriloquist; Arthur and Lawrence Anarto, comedians; Elsie Bower; Jay Whidden, entertainer; Carlotta Mossetti, dancer; Yidcishe Players; T. E. Dunville, comedian; and Chas Kasrac and Miss Jordan Palmer.

The committee expressed their thanks to Mr Joseph Davis (managing director) and the directors of the United Varieties Syndicate for the use of the Palace Theatre; to Messrs. C. Gulliver and R. H Gillespie (Moss Empires) for permitting the artists to appear; to the artists themselves who so kindly gave their services; to Mr. W. J. Chegwidden (the manager of the theatre) for his valuable assistance; and to the ladies and gentlemen who had kindly subscribed in money and kind.

THE WEEK'S RACING.

Last Words on the Big Double.

MONARCH AND SOUTHAMPTON.

We wound up a by no means unprofitable season with the jumpers with a couple of sweeteners in Silken Prince and Trespasser, and stand comfortably to the front so far as the timber-toppers are concerned

We hope to meet with the same good fortune on the flat. In approaching it, however, it will be just as well to remember that we are breaking new ground again, and in the early part of the season a lot that look to have splendid chances on old form will not be fit to do themselves real justice. They may look beautiful, but if they are not trained right up they cannot run their races right out.

We shall not dabble with the two-year-olds until a little later on, when more is known about them. Outside the fact that many youngsters at their first attempt in public utterly fail to reproduce the form shown in a good home gallop, these home trials are often very much exaggerated. Moreover, many of them are not exactly intended to fully enlighten casual observers.

The big races under discussion are another matter, and we feel assured that the little bunches taken for both Lincoln and Grand National will bear themselves with credit.

The Lincoln.
For the Lincoln we stood last week with Soracus, Monarch, Royal Alarm, Sangot, Highlander, and Roman Bachelor. Since then Roman Bachelor has come with a bound to the head of the quotations, while Monarch and Highlander have been substantially backed. There is no reason to weaken on Monarch. He will give us a good run, but very clearly the Clarehaven Lodge horse is expected to want a lot of beating, and it might be as well to save stakes on Roman Bachelor.

Sprayad [illegible] last year, who [illegible] told us the [illegible] with us. He is reported [illegible] quite at his best and much [illegible]. Roman Bachelor is back to his best again, and conditions of going will suit him perfectly

Monarch was quite in the first flight as a two-year-old, as witness his beating of Humorist for the Middle Park Plate. He ran exceedingly well in a number of his races last season although unable to hold his own in the Classics. He finished up well and has wintered well, and is the confident choice of some of the best judges.

Highlander is reported to have done all that was asked of him in his trial, and to carry the confidence of his trainer. Few can give points to Batho in knowledge of what their horses really can do, and Highlander has only to be in the form he showed when giving a lot of weight to Pride of Ulster and Flamboyant last spring, to be a very palpable danger.

Royal Alarm and Sangot both finished up last season by winning their races in capital style, and both will be fit to do themselves justice. Of the pair, we prefer the middle weight, but both are good outsiders.

We shall not waver from the opinion that
MONARCH (each way)
will prove a profitable investment, but we greatly dread ROMAN BACHELOR.

The National.
The chapter of accidents so frequently plays a dominant part in the disposition of the spoils in the Grand National, that choice largely resolves itself into a question of partisanship. Experienced judges always elect to stand on one that has gone safely round before, and for this reason Shaun Spadah has many adherents. For our part, however, we elect to stand on the newcomer, Southampton, of those at the top of the handicap. He has won all his races since coming over from Ireland, and his last exploit was to beat Shaun Spadah easily at Hurst Park when giving, instead of as now, receiving weight.

Wavertree retains the good opinion of his clever trainer, Withington, and it may be as well to stand on his judgment of what the horse can do. Music Hall is being backed by shrewd judges, and his very easy win over four miles at Hurst Park was certainly a taking performance. Still, Southampton easily whipped him at Gatwick, and why should he not do so again?

Of the light-weights, Forewarned and Square Up are liked, and can we leave out our old friend Hard Nails? All these three are fit, jump well, and stay well, and a pull in the weights is a tremendous asset.

Still, why wobble? We have spoken all along of a distinct leaning to
SOUTHAMPTON
as the likely winner, and we remain of the same opinion. As for the dangers we shall look to SQUARE UP and the veteran SERGEANT MURPHY as good place investments. The Sergeant fills the bill as having been round before, and he is very well just now.

Hints for the Week.
On Thursday the Liverpool Cup should bring out a good field, and while dreading some of the light brigades we cannot desert Trespasser, who is now at his best, and did us a good turn on Saturday last. He was very unlucky to lose this race last year, and despite his weight TRESPASSER each way should surely be a reasonably sound investment.

On Saturday CAVALIER holds a nice chance in the Liverpool Handicap Hurdle Race, Son o' Lee being the danger.

At Warwick on Monday ST. ELOI will want beating for the Blacklow Handicap, whilst on Tuesday HOLY WILLIE is nicely treated in the Milverton Three-year-old Welter, and is very well just now.

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ENTERTAINMENT FINANCE.

A Lull on the Stock Exchange.

THE CHAINS OF TAXATION.

All things considered, it rather looks as if Stock Markets will be rather on the quiet side until the end of the financial year, as undoubtedly a very large number of investors are waiting to hear the Government proposals in regard to reduced taxation both direct and indirect. It would also appear as if money will be in rather more demand between now and the end of the month owing to general "window-dressing" by the Government in order that the Budget statement may be presented in as favourable a light as possible.

Sir Oswald's Speech.
Little of interest has transpired regarding entertainment finance, with the exception of the Stoll meeting, at which Sir Oswald gave his usual clear exposition of the chief events of the year, combined with some keen constructive criticism of present-day legislation that, it is to be hoped, those in power will read, mark, learn and inwardly digest.

In explaining the decreased profits, he said that one cause is the Entertainment Duty. The amount of the entertainment duty collected from Stoll patrons for the Government during the past four and a-half years is £122,120—an average of about £27,000 per annum. The tax has had the double effect of a fine and an increased price of admission. What people have to pay a fine for doing, they avoid as much as possible, and increasd prices of admission in hard times is fatal to entertainment business. The theatres which are eft with profits are becoming fewer every day. Most of them are paying large amounts of entertainment duty on heavy losses that are swallowing up their resources. They pay the duty on or in the losses because the losses are not allowed off the duty—"on" the losses because the losses of one period are the first receipt of the next period; "in" the losses because, if these are not met, the tax will cease. The very least allowance that should be made is the percentage of tax on the amount of the loss.

E.P.D. Misnomer.
The amounts due for so-called excess profits duty in the entertainment world also constitutes a liability, which, if early payment were pressed for, would bankrupt the major portion of the industry. That seems almost paradoxical. But the truth is that the word "profits" so used in the Act of Parliament, was a misnomer. In making a comparison with the pre-war minimum the effect of the depreciated standard of value was not allowed for. The war time profits should have been taken at varying rates up to three and four times the nominal amount of the pre-war minimum before the term "excess profits" was applied. The consequences of the error is that companies are being called upon to pay away their capital under the fictitious name of excess profits—to pay away large sums which never were profits, but were a mere bladder blown up to look like profits by manipulation of the legal tender currency in a way which depreciated the standard of value. Profits must be actualities, not mere definitions. The legal definition in the Act of Parliament could not and did not create profits.

Even-handed Justice.
The coal strike of the past year and the lock-out of the present year are merely symptomatic of shortcomings in the economic policy supported by Parliament. This policy takes sides in the industrial war, and does nothing to obviate the sinister war itself. These recurring and growing disputes are vital questions to companies and individuals who have staked their all in the welfare of this country, and who, as in the case of the Coliseum company, cannot take their property elsewhere.
BARTHOLOMEW LANE.

"Impassenelle," by Claude Fenn Leyland, was played with great success recently at the Cinema, Bexley Heath. It is published by May Walters, 3, Macclesfield-street.

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ON THE ROAD.

PLAYS.

AFGAR (BLUE).—March 20, Perth; 27, Glasgow.
* ALIAS JIMMY VALENTINE.—Mar. 20, Hippo., Greenock, N.B.
* AMBROSE APPLEJOHN'S ADVENTURE.—Mar. 20, Court, Liverpool.
* ARCADIANS, THE (NORTH).—Mar. 20, T., Wimbledon; 27, Grand, Southampton.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—Mar. 20, T.R., Bolton; 27, T.R., Blackburn.
* BELLE OF NEW YORK.—Mar. 20, Gaiety, Dublin; 27, O.H., Cork.
* BETTY (MACDONALD AND YOUNG).—Mar. 20, Hip., Keighley; 27, T.R., Dewsbury.
* BILL OF DIVORCEMENT.—Mar. 20, O.H., Blackpool; 27, Hip., Birkenhead.
* BIRMINGHAM REPERTORY THEATRE CO.—Mar. 20, Ramsgate; 27, Northampton.
* BLUE LAGOON (T. C. WRAY).—Mar. 20, Dunfermline; 27, Hull.

BRITISH NATIONAL OPERA CO.—Mar. 20, King's, Edinburgh; 27, T.R., Leeds.

* BROWN SUGAR (LION, WALLS AND HENSON).—Mar. 20, T.R., Blackburn; 27, T.R., Bury.
* BROWN SUGAR (MAINWARING-DUNSTAN).—Mar. 20, Grand, West Hartlepool; 27, T.R., Castleford.
* BULLDOG DRUMMOND.—Mar. 20, O.H., Belfast; 27, Gaiety, Dublin.
* CARL ROSA OPERA CO.—Mar. 20, Glasgow; 27, Glasgow.
* CARL ROSA OPERA CO.—Mar. 20, Manchester; 27, Manchester.
* CARL ROSA CO.—Mar. 20, Middlesbrough; 27, Middlesbrough.
* CARL ROSA OPERA CO.—Mar. 20, Globe, Consett; 27, West Stanley.

CARNIVAL (MATHESON LANG).—Mar. 20, Alex., Hull; 27, T.R., Rochdale.

* CHARLEY'S AUNT.—Mar. 20, Boro', Stratford; 27, County, Reading.
* CLOTHES AND THE WOMAN.—Mar. 20, O.H., Blackpool; 27, P.O.W., Manchester.

D'ALBERT (FRED) REP. CO.—Mar. 20, Empire, Taunton.

DEANE (HAMILTON) CO.—Mar. 20, Hip., Altrincham; 27, Hip., Altrincham.

* DENVILLE REP. CO. (ALFRED).—Mar. 20, Arcadia, Colwyn Bay; 27, Arcadia, Colwyn Bay.
* DOLLAR PRINCESS, THE.—Mar. 20, T.R., Ashton-under-Lyne; 27, O.H., Coventry.

DORAN (CHARLES) SHAKESPEAREAN CO.—Mar. 20, Hip., Rugby; 27, Grand, Croydon.

* D'OYLY CARTE OPERA CO.—Mar. 20, T.R., York; 27, Alhambra, Barnsley.

EDGE O' BEYOND.—Mar. 20, T.R., Worcester.

* ELEVENTH COMMANDMENT.—Mar. 20, Palace, Gloucester.

ELIZA COMES TO STAY (JACK ESMOND'S).—Mar. 20, New, Oxford, and T.R., Worthing; 27, Devonshire Park Theatre, Eastbourne.

FAIR AND WARMER (WYN WEAVER).—Mar. 20, Port Talbot.

* FAITHFUL HEART.—Mar. 20, Court, Wigan; 27, T.R., Huddersfield.
* FORBES-ROBERTSON (FRANK) AND CO.—Mar. 20, O.H., Southport; 27, O.H., Burnley.

FOURTH KNAVE, THE.—Mar. 20, T.R., Yarmouth.

* GABRIELLE.—Mar. 20, Grand, Leeds; 27, Prince's, Bristol.
* GARDEN OF ALLAH.—Mar. 20, T.R., Hanley; 27, T.R., Bolton.
* GIPSY PRINCESS (IMESON).—Mar. 20, Royalty, Chester; 27, W.G., New Brighton.
* GIPSY PRINCESS, THE (L.M.S.).—Mar. 20, T.R., Nottingham; 27, P.O.W., Birmingham
* GIPSY PRINCESS (MACDONALD AND YOUNG).—Mar. 20, O.H., Dudley; 27, Artillery, Woolwich.

GIRL OF MY HEART.—Mar. 20, T.R., Barnsley.

GOLDEN MOTH, THE.—Mar. 20, T.R., Birmingham; 27, T.R., Birmingham.

* HILL MITCHELSON (E.) REPERTORY CO.).—Mar. 20 and 27, T.R., Leicester.

HIS LITTLE WIDOWS.—Mar. 20, T.R., Exeter.

* HUNKY DORY.—Mar. 27, Hippo., Hamilton.
* IRENE (MACDONALD AND YOUNG'S NORTH CO).—20, Grand, Croydon; 27, Hippo., Richmond.
* IRENE (MACDONALD AND YOUNG'S SOUTH CO.).—Mar. 20, Royalty, Barrow; 27, Grand, Lancaster.

IRVING (MISS ETHEL) AND CO.—Mar. 20, T.R., Brighton; 27, King's, Glasgow.

* JEFFERSONS, THE.—Mar. 20, T.R., Norwich; 27, T.R., Torquay.

KID OF ARIZONA.—Mar. 20, Hip., Selby.

KIDDIE O' MINE.—Mar. 20, Palace, Watford.

* KNAVE OF DIAMONDS (DANIEL MAYER & CO.).—Mar. 20, Emp., Kingston; 27, Palladium, Southport.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—Mar. 20, Swindon; 27, Gloucester.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—Mar. 20, Shakespeare, Liverpool; 27, King's, Edinburgh.
* (K)NIGHT OF THE GARTER.—Mar. 20, T.R., Edinburgh.
* LADY OF THE ROSE.—Mar. 20, Prince's, Bristol; 27, New, Cardiff.
* LAWRENCE (LEONARD) REPERTOIRE CO.—Mar. 20, Hip., Cannock, N.B.
* LILAC DOMINO (BUTT).—Mar. 20, T.R., Newcastle; 27, Grand, Blackpool.
* LITTLE BIT OF FLUFF (W. W. ELLIS).—Mar. 20, Hippo., Balham, 27, Chatham.
* LONDON'S GRAND GUIGNOL.—Mar. 20, Grand, Swansea; 27, O.H., Tunbridge Wells.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE).—Mar. 20, Gaiety, Hastings; 27, T.R., Bournemouth.
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Mar. 20, Coliseum, Long Eaton; 27, T.R., Hyde.

MARSH (ALEX.) SHAKESPEAREAN CO.—Mar. 20, T.R., Yarmouth.

* MARY (BUTT).—Mar. 20, Prince's, Bradford; 27, Court, Liverpool.
* MARY (MACDONALD AND YOUNG).—Mar. 20, T.R., Huddersfield; 27, Grand, Derby.
* MY OLD DUTCH (CHEVALIER).—Mar. 20, Empire, Edmonton; 27, New, Cambridge.
* NIGHT OUT, A (T. C. WRAY).—Mar. 20, O.H., Burnley; 27, Royalty, Chester.
* NIGHTIE-NIGHT.—Mar. 20, O.H., Northampton; 27, O.H., Leicester.
* OUT TO WIN.—Mar. 20, Palace, Chelsea.
* PADDY THE NEXT BEST THING (RED).—Mar. 20, H.M., Carlisle; 27, Eden T., Bishop Auckland.
* PADDY THE NEXT BEST THING.—Mar. 20, Empire, South Shields.
* PARTNERS, THE.—Mar. 20, T.R., Norwich; 27, T.R., Torquay.
* PETER PAN (J. A. E. MALONE).—Mar. 27, T.R., Nottingham.
* PRIVATE SECRETARY, THE.—Mar. 20, O.H., Coventry; 27, O.H., Burton-on-Trent.
* QUAKER GIRL.—Mar. 20, King's, Manchester.

RED LAMP.—Mar. 20, T.R., Bournemouth.
* RIDDING OPERA CO.—Mar. 20, Town Hall, Dumbarton; 27, La Scala, Saltcoats.
* ROTTERS, THE.—Mar. 20, Pleas. G., Folkestone.
* ROMANCE.—Mar. 20, Lyceum, Ipswich; 27, T.R., Norwich.
* ROYAL DIVORCE, A.—Mar. 20, T.R., Sunderland; 27, Aquarium, Yarmouth.
* SAFETY MATCH, A (COURTNEIDGE).—Mar. 20, King's, Edinburgh; 27, O.H., Perth.
* SALLY (GROSSMITH AND MALONE).—Mar. 20, Grand, Hull; 27, Prince's, Bradford.
* SCANDAL.—Mar. 27, T.R., Exeter.
* SEVEN NIGHTS IN LONDON.—Mar. 20, Hip., Bolton.

SIGN OF THE CROSS.—Mar. 20, O.H., Tunbridge Wells; 27, Grand, Wolverhampton.

* SIGN ON THE DOOR.—Mar. 20, Playhouse, Cardiff; 27, Grand, Swansea.
* SKITTLES.—Mar. 20, T.R., Bath; 27, T.R., Aldershot.
* SOUTHERN MAID, THE.—Mar. 20, Empire, Penge.
* STEPHENS (DOT) REPERTOIRE CO.—Mar. 20, Empire, Redcar.
* SYBIL.—Mar. 20, T.R., Bury; 27, T.R., Halifax.

TERRY (FRED.) CO.—Mar. 20, King's, Hammersmith; 27, Wimbledon T., S.W.
* THANK YOU, PHILLIPS.—Mar. 27, O.H., Blackpool.
* TO-NIGHT'S THE NIGHT.—Mar. 20, Court, Bedford; 27, O.H., Hulme.

UNCLE NED.—Mar. 20, P.O.W., Birmingham; 27, P.O.W., Birmingham.
* UP IN MABEL'S ROOM.—Mar. 20, R., Plymouth; 27, Pleas. Gdns., Folkestone.

WANDERING JEW, THE.—Mar. 20, Manchester.
* WEEK-END, A (W. W. ELLIS NO. 1 CO.).—Mar. 20, O.H., Harrogate; 27, H.M., Carlisle.

WEEK-END, A (E. W. WADDY CO.).—Mar. 27, King's, Gainsboro'.
* WOMAN TO WOMAN.—Mar. 27, Lyceum, Edinburgh.
* WRONG NUMBER.—Mar. 20, T.R., Portsmouth; 27, New, Oxford.

YOUNG PERSON IN PINK.—Mar. 20, Grand, Luton.

ZAZA.—Mar. 20, P.O.W., Grimsby; 27, O.H., Scarboro'.

REVUES.

* ALL ABOARD.—Mar. 20, Hippo., Penarth; 27, Hip., Rotherhithe.

ALL PUT.—Mar. 20, Jubilee Hall, Weymouth.

ALL THE BEST.—Mar. 20, Lyric, Dinnington.

ARE YOU A MASON?—Mar. 20, West Pier, Brighton.

BEHIND THE SCENES.—Mar. 20, P., Plymouth.

BOW-WOW.—Mar. 20, Tivoli, Hull.

BRAN PIE.—Mar. 20, Hippo., Brighton; 27, Empire, Leeds.
* BUZZ ALONG.—Mar. 20, Queen's, Castleford.

CRACKERS.—Mar. 20, County, Bedford.

DAINTY ANKLES.—Mar. 27, Grand, Plymouth.

DINKIE DARLING.—Mar. 20, Hippo., Derby; 27, Hip., Devonport.

DON'T WORRY.—Mar. 27, O.H., Burton-on-Trent.

EYE-OPENER, THE.—Mar. 20, Hulme Hip., Manchester.

FANTASY.—Mar. 20, Met., Bootle.

FOOTLIGHT FROLICS.—Mar. 20, Palace, Chatham.
* FRENCH BEANS.—Mar. 20, Wood Green; 27, Hackney.

FRIVOLITIES.—Mar. 20, Empire, West Hartlepool.

GAY OSTEND.—Mar. 20, Grand, Doncaster; 27, Hippo., Derby.
* GO AS YOU PLEASE.—Mar. 20, New, Northampton; 27, Hip., Aldershot.

GOAL!—Mar. 20, Pavilion, Leicester.

HEADS OR TAILS.—Mar. 20, Empire, Dewsbury; 27, Hip., Rotherham.

HELLO! BLACKPOOL!—Mar. 20, Grand, Halifax.

HELLO! CHARLIE!—Mar. 20, Regent, Longton.
* HIGH HEELS AND STOCKINGS.—Mar. 20, Hip., Salford; 27, Hip., Hulme.

IT'S CHAMPION.—Mar. 20, T.R., Macclesfield.
* JACK OF ALL TRADES.—Mar. 20, Hip., Southampton.

JINGLES.—Mar. 20, Pal., Hammersmith.

JOY-BELLS.—Mar. 20, Alex., Stoke Newington.

KEEP GUESSING!—Mar. 20, Palace, Carlisle.

KEEP IT GOING!—Mar. 20, Palace, Salisbury.
* KICK OFF.—Mar. 27, Empire, York.

LADS OF THE VILLAGE.—Mar. 20, Palace, Bath.
* LEAGUE OF NOTIONS.—Mar. 27, Hip., Leeds.

ME AND MY GAL.—Mar. 20, Hip., Willesden; 27, Emp., Hackney, E.

MR. TOWER OF LONDON.—Mar. 20, Wigan; 27, Bolton.
* MUMMING BIRDS.—Mar. 20, Empire, Newport.
* ODDS AND ENDS.—Mar. 20, Hippo., Chesterfield.

OH! I!—Mar. 27, Queen's, Leeds

OH! LAUGH!—Mar. 20, Hippo., Boscombe.

PATCHES.—Mar. 20, Palace, Camberwell.

PEARLS.—Mar. 20, Hippo., Burslem.

PEDLAR'S PIE.—Mar. 27, W.P., Brighton.
* PINS AND NEEDLES.—Mar. 20, Emp., Chatham; 27, Hippo., Portsmouth.

REEL FUN.—Mar. 20, T.R., Wolverhampton.

ROCKETS.—Mar. 20, Grand, Birmingham.

ROUNDABOUT, THE.—Mar. 20, Gloucester; 27, Wolverhampton.
* SAMMY IN SOCIETY.—Mar. 20, Palace, Southampton; 27, T.R., Worcester.
* SCRAP-BOOK, THE.—Mar. 20, Hip., Southend.

SEE YOU LATER.—Mar. 20, Hip., Hamilton.

SHIP AHOY!—Mar. 20, New, Tonbridge.

SPANGLES.—Mar. 20, Olympia, Liverpool.

SPARKLETS (CURRIES' ENTERPRISES, LTD.).—Mar. 20, Palace, Newcastle.
* SPLINTERS OF 1922.—Mar. 20, Emp., Croydon.

THERE YOU ARE, THEN.—Mar. 20, T.R., Aston.

TRIP TO PARIS.—Mar. 20, Palace, Weston-super-Mare.

TWIDDLEY BITS.—Mar. 20, Osborne, Manchester.

WHAT A LAD!—Mar. 20, Metro., Glasow.

WHAT A NIGHT!—Mar. 20, Coliseum, Portsmouth; 27, Elephant and Castle Theatre, S.E.

WAIT A MOMENT!—Mar. 20, Empire, York.
* ZIG-ZAG.—Mar. 20, Court, Warrington.
* 1922 REVUE.—Mar. 20, Alhambra, Glasgow.

*** Members of the Association of Touring Managers.**

The Delphic Dramatic Society's next performance will be "Gambler's All," by May Martindale, held, as usual, at the Cripplegate Theatre, on Wednesday next, at 7.45.

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"A KITCHEN PRIMA DONNA."

The Grange Park D.C., in conjunction with the Enfield and Winchmore Hill School of Music, presented a new four-act comedy under this title by Miss Grace Richardson, who produced, at St. Paul's Institute, Winchmore Hill, on Thursday, Feb. 23, in aid of the "Save the Children Fund." The piece is a mixture of material and fantastic fabric, for both money and magic figure therein. Toni is an enchanted princess working for a spell as a lodging-house slavey in the power of the wicked witch, Mrs. Grindley. Seven being her magic number, and she being seven years old, she fondly awaits her rescue by a Prince Charming. Sure enough an old Italian singer discovers her wonderful voice, when at the zenith of her fame Mrs. Grindley's disreputable brother turns up in the shape of a convict, pretending to be Toni's father. The fraud is discovered, but just paves the way to the happy union of Toni and her constant and plucky boyish admirer, Jimmy Desmond. The acting was good all round, the dramatic situations and comedy being excellently expounded. Jean Maxwell made a fascinating Toni, and Frank Vanderpump a manly hero as Jimmy. Percy Varley deserves special mention as Signor Rossi, the Italian impresario; Thomas Armstrong cleverly portrayed the part of Anthony Heron. Capital character-sketches were submitted by Misses Hilda Bristol, Louise Burns (as Mrs. Grindley), good comedy by Misses Peggy Smith (the pickle princess), Constance Webb, Violet Marriott, Violet Varley, Jean Swanson, and Messrs. Egbert N. Hopkins, H. L. Setchell and John Brown, all effective in their various ways. The Palmer's Green Orchestral Society performed selections during the intervals.

THE ENTERTAINING AWKS.

The Association of Women Clerks and Secretaries, under the title of the Awks, gave their first performance at King George's Hall, Tottenham Court Road, on Saturday, 4th inst. The show was very successful, though, like the curate's egg, it was only good in parts. The songs of Miss E. Cooke, "The Dancing Lesson," and Miss B. Spittle, "My Dear Soul," and especially Miss W. Treby's rendition of "A Roundell of Rest" and "Blackbird's Song," were distinctly good, and the recitations by Miss B. Powell included a powerful rendering of "Ojistock," "Waiting for the 'Bus," Gertrude Jennings' playlet always so popular with amateurs, was excellently performed, especially good being Miss D. B. Budd as the solemn woman, Mr. V. D. Adams as the policeman, and Misses K. Lowther, M. Wood, W. Baker, M. Carter, V. E. Hewlett, and V. Chipping, and Mr. Lovett Edwards. "Broken China," by Sewell Collins, was not quite so well chosen, being a comedy-tragedy of rather a harrowing description, dealing with the seamy side of life in a tenement flat. It was, however, fairly well acted. Miss Dorothy Whitman as George, the boy with the barrow, and Miss Isabella Purgold as the maiden lady with a heart of gold, were best in their respective parts. Others who helped in the concert were Misses E. P. O'Toole, A. Clifton Crick, C. A. Wright, Mayell, and Walton, the Two Osbornes, and P. E. Warburton, as well as Mr. Tovey and Mr. Bostock.

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"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*
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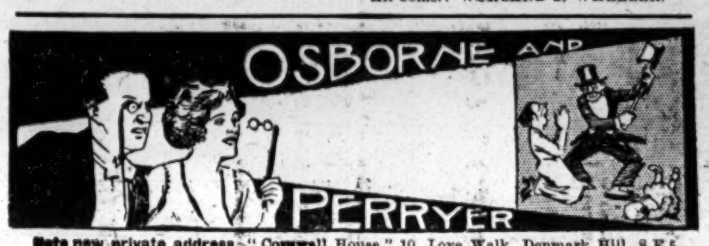

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Playing lead in "Oh! Laugh."

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BILLY CARYLL

A Successfool Fool Starring in "Oh! Laugh."

If all our neighbours were like the neighbours at Southend all would be cheery. Had a great week, and enjoyed everything, especially the crawl to Southend on Friday. They got the Lord Mayor down there on Saturday, and they had the flags and the troops out, and we were both very popular! I liked the pictures in the Tapestry room!

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Of course, when one does one's trips on the Car one doesn't see much of the country. The Speedometer registers up to 120 miles.

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HENGLER BROTHERS

This Week, THE EUSTON. Next, THE COLISEUM

Toots thanks everybody for helping to make the "do" a big success on Sunday, and also for the lovely presents, including the Emerald Ring, Cam, Camenbert, Chocs, Gloves, Hats and the Cigarette burns.

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Dates—LLEWELLYN JOHNS.
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CALLS FOR MARCH 27, 1922.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for :—
Clotilde and Alexandre Lakharoff, Felice Lyne, Arthur Prince, Eddie Vogt and Co. in "A Dress Rehearsal," 12 Palace Girls, Will Evans, Mullaney Brothers, Malcolm Scott, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for :—
Company as booked.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for :—
Company as booked.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for :—
De Alma, Charles Erard, Dixie and John, Wentworth, Lake and Knight, Joe and Johnny, Keyes and Kodey, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for :—
Kay and Lawler, Jock McKay, Charlbert Brothers, Daimler and Kade, Bichette, Mark Coney, Cornalla and Eddie, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2 p.m. for :—
Olive Fox, Dudley Dale, Rich Hayes, Clarkson Rose, Walker's Juveniles, Bioscope.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for :—
Frank Maura, Rinaldo, Osborne and Perryer, Tazserwoulth Troupe, Zetta Mor, Mott and Kilroy, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for :—
Company as booked.

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Rehearsal at 10 a.m. for :—
Gaby Revette, Paris Trio, Bert Hughes and Co., Bioscope.
(Matinees Monday and Tuesday)

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Rehearsal at 12.30 p.m. for :—
Fred Barnes, Jay Laurier, Ackerman and Wynne, Rea and Noble, Frank Elliston and Co., Bioscope.

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Cinema Season.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Mar. 27, 1922.

LONDON PAVILION.

C. B. Cochran's production
"Fun of the Fayre."

OXFORD.

C. B. Cochran's production
"Mayfair and Montmartre."

METROPOLITAN.

Rehearsal at 12.15.
Four Serierse. Jay Whidden.
Bryan O'Sullivan. Maud Hughes.
Black and White. Two Cures, etc.

CHELSEA PALACE.

Rehearsal at 12.
Moss' Empires, Ltd., present
Albert de Courville's "Joy Bells."

SOUTH LONDON.

Rehearsal at 12.
Wells and Eclair Twins. Moore and Roby.
Mazuz and Mazette Three. Les Vieviaris.
Alf. Jepson. Anna Hana.
Dorothy Storm. Sammy Shields.

WALTHAMSTOW PALACE.

Rehearsal at 1.
H. Bernhardt presents
"The Yiddishe Players"
Abbie Mitchell & Full Harmonie Quartette.
Haig Bros. and Ryan. Four Clovelly Girls.
Fred Keeton. The Reegoes.
Evelyn May and Pianist.
The Yelson Trio.

EUSTON.

Rehearsal at 12.
Golda-Penville Quartette.
Hilda Stewart and Co. in
"The Woman and the Apple."
Dusty Rhodes. Four Sisters Martelloni.
Hyde and Cody. Olive Lee. Belle Marie
Rowley and Friend.

EAST HAM.

Rehearsal at 12.
Vernon Watson. The Great Anserouls
The Martinis. Maraso and Socoloba.
Jack Warman. Florence Irving.
Belle Sylvia, etc.

TOTTENHAM.

Rehearsal at 12.
Betts and Marsh & Co. Gilday and Fox
Franco Piper. Clae es Trio.
Emmelyn Walter. Mlle. Dorane.
Woodward and Page. Jessie Allan.

BRIXTON EMPRESS.

Rehearsal at 12
Pichel and Scale. The Anartos.
Ethel Castaldini. Bobbie Kerrigan.
Romani. Nina and Nora.
Rich Taylor and Partner, etc.

WATFORD PALACE.

Rehearsal at 2.30.
Herbert Barnes' Productions present
"Charlie Goes East."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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Dusty Rhodes.

Just returned from a successful South African tour, this prominent performer is having his usual cordial reception here, where his excellent singing is well known and deservedly appreciated. "Angels," his big success in South Africa, is still being featured along with the new and attractive ballad, "That's How I Believe In You."

Belle Isobel.

A light, bright, merry-all-the-way performer, with a pronounced faculty for picking the "right song." Moreover, once selected, Miss Isobel knows how to handle her song to the best advantage. For conclusive proof, hear her in "Mammy's Arms" in "The Whirligig."

FOOTLIGHT FLASHES.

Now Ready!

The Feldmanism 1922 programme is now complete, and a wonderful budget of songs it comprises. Before long their thrilling melodies will be heard all over the country. Even now, before they are right off the printing machines, the fame of such numbers as "Uncle Sambo," "The Sheik," "Bimini Bay," "Ma," "Wimmin," and a score of others are in insistent demand. Call round at Feldman Building and hear

BELLE ISOBEL.

them now. And if you can't call, write. You can't afford to miss them.

The Golda-Penville Quartette are still scoring heavily with "Mother of Pearl" and "Down the Trail."

At the "Met."

If you look in at the Metropolitan, Edgware-road, next week, you will hear Brian O'Sullivan singing "It's Only a Step from Killarney to Heaven." And you will enjoy it, as Southport audiences did when Brian produced it in the Lancashire pleasure resort the other week.

Mareski, "The Crazy Fiddler," is putting on "Old Pal."

'Exceedingly Well Everywhere."

Dick Henderson writes: "As you are aware, I am doing exceedingly well everywhere with 'Old Pal.' I worked it at Victoria Palace last time there, and want a new Feldman number for them this time." Right! The new number has been placed. But we shall prove bad prophets if the Victoria Palace patrons do not clamour for "Old Pal" as well.

"Hello, Charlie" revue, which opened on Monday last, found success in "Never Mind the Weather" and "I've Had a Good time with the Girls."

Murray's 1922 Optimists.

A report from this flourishing company reads: "We put on 'Roll On, Beautiful World,' and it is indeed our biggest success. Marie Esme is wonderful in this number. Tony Gordon is singing and scoring heavily in another big Feldman ballad, 'That's How I Believe In You.'"

Etheridge and Furse have put on "Crooning" with success.

FOOTLIGHT FLASHES.

Even the Managers!

From Dick Ray: "The song 'Old Pal' is proving such a success in our show that the managers are enthusing over it, several of them asking for copies." And managers don't enthuse over anything but the best!

"I'm Missin' Mammy's Kissin'" is a great hit with Anita Hayes.

London and the North.

"Moonlight" has proved a pronounced favourite in the West-End of London, and now its fame is spreading to the provinces. Harry Korris, whose musical burlesque "Don't Worry" is touring the North of England, sends a hurried message for "Moonlight," which he says "is going in the show immediately."

Billy Kuming has found a good thing in "That's How I Believe in You."

At the Leading Halls.

"Still doing well," writes Norah Dale, at the leading halls with "Down Yonder." Miss Dale is adding "Going Home" and "Bantry Bay."

Ellis Williams is charmed with "Your Eyes Have Told Me So."

"Too Good."

Somebody hinted that Alec Regan was turning down "Mississippi," which he

DUSTY RHODES.

sings—along with "Tea Leaves" in Fred Karno's "1922."

Alec himself says: "Both songs are still going well, and I certainly have not thought of taking out 'Mississippi.' *It's too good!*"

The Royal Breconian Singers made a hit at the London Coliseum in "That's How I Believe In You" and "Crooning."

For a Very Long Tour.

Eddie Rome says he is going on "a very long tour," during which time he will feature "Crooning" and another Feldman number which he is busy rehearsing.

Eric Yorke can always command success with "That's How I Believe In You" and "Old Pal."

From Evelyn Grace.

"'Old Pal' is bringing me heaps of applause, and I am putting on 'Carissima' at the Pavilion, Liverpool. With two such fine numbers I am certainly well equipped."

Les Grandes Stellas are adding "Roll On Beautiful World" to their act. "Down the Trail" is an established favourite with them.

Nothing Can Stop Them!

Feldman songs are proof against the most depressing circumstances. They rise above them! Here's Alfred Jepson telling us of his experience with "That's How I Believe In You": "In spite of a very severe cold," says Mr. Jepson, "I put on your ballad 'That's How I Believe In You,' and proved quite a big success. I think this is worth a par." So do we.

Syd Moorhouse is a big favourite everywhere in "That's How I Believe In You."

His Summer Selection.

Says Fred Collier: "I have got 'Mississippi' and 'Sheik of Araby' in study and intend to feature them throughout the summer."

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